

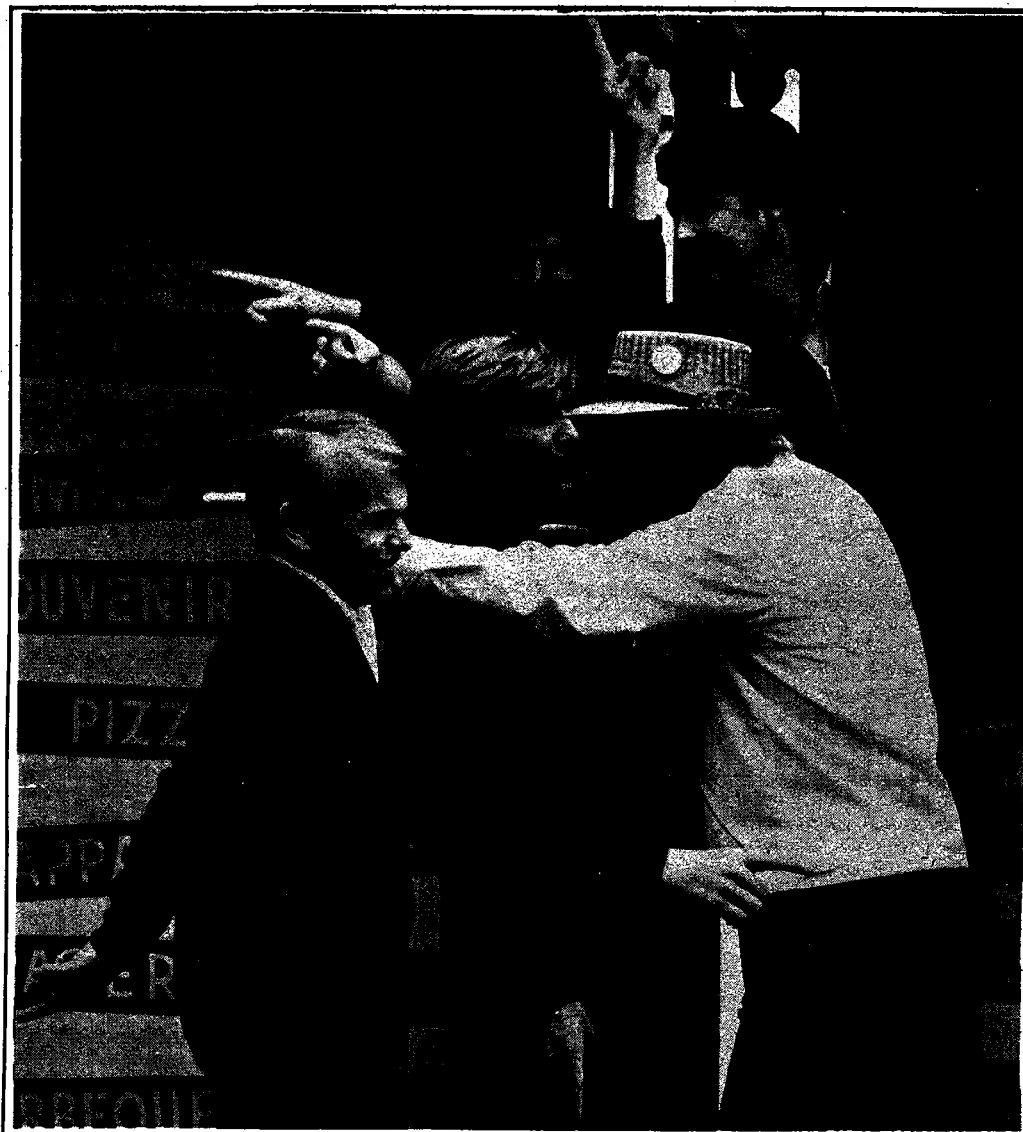
The Rock Marketplace

\$1-

THE BEACH BOYS

Where
are they
going?

(and where
have they
been?)



Beach Boys 'come back'? Darling, they never left!!

A Selective History of British r'n'b

Flower Power's final hours

Red-Bird Goldies!

From The Editor

It just struck me how many interesting developments have occurred since TRM started out. I'm certainly not taking credit for any of these occurrences but the percentage of coincidence does seem uncanny. In the first issue we had a feature on the Left Banke. Now they are apparently recording anew for Mercury, with Mike Brown at the helm. The fourth issue featured Phil Spector and now he is going to be releasing material thru Warners (both new and old). Then we featured Creation and a budget re-issue of their old tracks came out in England. Bruce Johnston teamed up with Terry Melcher again, to form Equinox productions, which will be distributed by RCA, and Jan and Dean are now back into recording again. Surf music (or the 1974 equivalent) is back in vogue—"Beach Baby" is just the tip. "Surfin' USA" is going Top 40, and in England "Tuff Little Surfer Boy" is seeing action on RAK. Raspberries has just issued a punk album; girl-groups are coming out again. The Dictators, recording in NY for Epic, are reviving tough strightforward teenage rock and roll with refreshing zest. The Pretty Things will tour America. Bowie's Pin-Ups; Earth Quake issuing a Vanda-Young & Jonathan King two slder; Lotus decent re-issues on Brit-rock, surf, & American rock—even the Idle Race has a double-LP set out! There's lots of new local group records and labels, and the master himself, Kim Fowley has returned!!! Perhaps it's just that so many people are realizing what's good about rock, and not caring whether it comes from the 50's; 60's; or 70's—it's all valuable and worth exploring.

The upper half of our Top 100 LP and 45 charts have not changed much, (if anything they may have gotten worse), but there are always a few surprises—especially in the lower regions. This is really significant because for the last year or two these records just died. Now they're getting played and selling—not millions, but at least respectably. There are still disappointments with records or groups who fall over and over again, but things are really looking up. It almost getting impossible to keep up with it all, but at least new and exciting developments are becoming realities—and we plan to be a part of what happens in the future.

Which leads me into saying thanks to all the support you gave our TRM Book of Rock and Roll Ads. Both sales-wise and acclaimwise, the response encouraged us to publish more offshoot books as time goes by. (Copies of the Ad Book, meanwhile, are still available. See p. 31.) We are already working seriously on a few ideas, which will be announced as they near completion. Any ideas for future projects are always welcomed.

Also we don't intend to be an in-house magazine, so if you would like to contribute an article, story, review etc. to TRM, please drop us a line giving a general description of what you have in mind. Then we can let you know if we are interested, and if so what direction we would like your work to take. That way, you can save yourself a lot of time and effort for something that we may not be able to use, or for something that may have to be extensively revised. And if you would like to have a TRM franchise of your very own, see page 31 for details.

As to this issue, there's lots of goodies inside, and we're finally getting around to finishing up a lot of long running series'. Next issue will be chock full of article and interviews which have us all really excited here. The next TRM will (if we stay on kheel) be in your hands before Christmas, so we'll leave it until then to reveal the surprises...

Best,



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ADVERTISING DEADLINE FOR TRM #8: Nov. 10th, 1974.

RATES:

Classified: For Sale/Trade/Wanted/Auction/Personals/Publications/Miscellaneous/Etc; \$3.00 for the first 20 words; 10¢ a word thereafter.

Display Lists: Here you can list items individually for sale, trade, auction, etc. Records should be rated by condition, and other important information should be included.

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Listing of 45's For Sale or Auction: 15¢ each
Listing of Other Items For Sale: 20¢ each
(Magazines/Posters/Promo Material/Etc.)

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TRM GRADING GUIDE: Advertisers should try to conform to the following descriptions of conditions and abbreviations.

Poor: Very Worn, Hardly Playable Record (P). Fair: Slightly better, but still noisy (F). Good: Typical of Record not kept in sleeve, well played (G). Very Good: Kept in Sleeve; played but not abused, (VG). Fine: No noticeable marks or noises on record (F1). Mint: Played a few times, but no noticeable wear (M). New: Unplayed (N).

Abbreviations: (H) or (COH): Hole Through Label or jacket. (DJ): Promotional Copy. (RE): Re-Issue or Later Pressing. (PS): Picture Sleeve. (WL): Writing on Label. (SS): Still Sealed. (MO): Mono. (ST): Stereo.

SECOND CLASS POSTAGE PAID AT FLUSHING, N.Y.

THE BEACH BOYS

INTRODUCTION:

A musical career as lengthy and varied as that of the Beach Boys is a tough one to examine within the space of a few pages. So contrary to last issue's detailed examination of Jan & Dean, our editorial comments on the Beach Boys career will be decidedly less verbose, and divided into four distinct sections. First comes some random observations via this introductory section. Then comes Gene Sculatti's "Appreciation of the Beach Boys", which consists of impressions and images called to mind during a few days in July 1974. A detailed discussion of Brian's non-Beach Boys work follows, and the whole package culminates in a collector's orientated annotated Beach Boys discography.

Perhaps the reason we have chosen four sections is because the Beach Boys career can be divided into four distinct musical eras: the early 1963-'65 hit-surfing-hot rod period; the more serious, artistically acclaimed Pet Sounds-Smile '66-'68 era; the transitional, Capitol-fighting 1968-'70 years; and the modern, searching-for-inspiration 1970-'74 span.

One constant remains fixed throughout all these years: the influence of Brian Wilson upon the group. In no other modern pop-unit of note does one member play such an important and all-encompassing role. Musically, spiritually, economically, and emotionally, Brian Wilson has shouldered the responsibilities and received both the praise and criticism. I do not pretend to know Brian personally, (nor do I wish to downgrade the contributions of the rest of the group or family), so I state out-front that the opinions and ideas discussed here are conceptions (not facts, for sure) formed by reading other people's words, and more importantly by listening to, and following the development of Beach Boys music over the years.

Realistically, Brian's musical creations (and hence those of the Beach Boys), have always had to compromise. The group, especially during the mind and soul expanding 1966-'68 years wanted to break down all barriers, yet had to work within the given record-company marketing structure. Brian once stated that he would never record material specifically because he knew it would make money or be a hit. ("I've never written one note or word of music simply because I think it will make money.") Yet without commercial success, he wouldn't be able to pursue his goals. Perhaps that's what once made him say: "I don't like to plan our future more than a couple of months ahead. Meanwhile we'll do more beat ballads like 'I Get Around' and 'When I Grow Up (To be a Man)'. But when a new fad comes along, we'll be the first to ride it." (Both quotes attributed to Brian from Teen Set #1, 12/64.) Of course I'm not holding Brian to something attributed to him a decade ago, but it is obvious that Brian has been a person with heavy and serious pressures bearing down on him from many different directions---and this has to make it incredibly hard for someone to decide upon a direct course and follow it through.

In deciding which direction to go, one's life (and accompanying musical creations) has to deal with the always-present compromises and contradictions of external realities. Some have said that if Brian could live in a protected environment, and create without external pressures, his work would astound us all. Yet Brian seems to have thrived on "competition" (and the fine line between competition and pressure is indeed thin). For instance, there is no doubt in my mind that some of the most adventurous and successful pop music was created during the '65-'68 years. My guess is that Brian and the Beach Boys were all caught up in the groundswell of great leaps forwards. Without the new recordings by the Beatles, Procol Harum, Jimi Hendrix, whatever..., Brian may never have been spurred on to creating Pet Sounds and Smile: "When I hear really fabulous material by other groups, I feel really small... Then I just have to create a new song to bring me on top. ...I do my best work when I am trying to top other songwriters and music-makers." (Teen Set 12/64.) Isolation or confrontation??? More contradictions. Maybe that's why Brian has been so idle the last few years---no competition---no musical inspiration to spur him on.

It's a sad commentary when "Surfin' USA" is bullet-ing up the charts and the Endless Summer LP re-package is Top 10. Not that all that stuff isn't great and fun and exciting to listen to on its own terms, but where does that put Brian and the group? If that stuff is what success is based on, then why not junk all the rest??? Why was all the pain and toil and anguish and money and emotional turmoil necessary??? For "Surfin' USA"???? No way.

It's a rare gift when a musical creator can move millions with his work, and "Surfin' USA" is just a minute example of his talents. To have Brian and the group once again typed or pressured into this era would be a sad and dismal direction to pursue. But yet, in the long run, it just may spark Brian to get up and create some new masterpieces. Shit, if there's no one else to compete with, or outdo, he'll compete with himself. He'll show those assholes what it's all about!

"My ideas for the group are to combine music that strikes a deep emotional response among listeners, and still maintains a somewhat untrained and teen-age sound. I depend upon harmonies more than before, and fuse it with a rhythm and a modern approach in production." Write on Brian, and welcome home...

by Alan Betrock

"THE MEN AND MACHINE HAD GIVEN FAIR WARN/THEY'D SET A NEW RECORD THAT WARM AUGUST MORN..."

An Appreciation of The Beach Boys

by gene sculatti

One of the great things about discussing the Beach Boys is that nobody's got it all covered. As fans, none of us have the whole story down to ever last detail, which means there's room for infinite conjecture about why they did what they did at such and such point. Despite the acknowledged facts (that they maybe wrote the "all time greatest song" in "Don't Worry Baby", "I Get Around" or a dozen others), everybody has their own favorite reasons for liking the affable "brawny, sun-tanned fivesome". It all boils down to individual nuances and conceits that, added up, make their music something just a little bit different.

NOW THAT EVERYTHING'S BEEN SAID

Like, the triumph of Beach Boys Party! Back in '65 they loosened up more than most groups of 1974, cavorting with oldies like "Alley Oop" and "Mountain of Love", goofing on themselves ("I Get Around", "Little Deuce Coup") and, in an age when everybody else was paying homage to the Poet of Our Times in silk-spun folkrock, they tackled "The Times They Are A-Changin'" and destroyed Dylan. Byran Ferry's got nothing on the brawny sun-tanned fivesome; when Little Al sings "and Accept it that soon you'll be drenched to the bone..." somebody splashes him with beer. What a move!

* "Spirit of America".

There's always the humor, from Surfin' Safari through the first Concert set (somebody stealing an off-key note at the close of "Graduation Day"), from the silliness of Smiley Smile to the occasional antics of the current stage-show. But most of all there's this self-cognizance, this recognition of what they are (at the start, five talented kids equal parts polite performer/wise-ass teens) that kept them from ever taking themselves too seriously. It took the Beatles half a career and a series of embarrassing adventures like the Maharishi, acid testimonials and Jesus baiting, to get to the point ('67) in "All You Need is Love", where they actually could parody their former selves.

Hell, the brawny suntanned fivesome got down to it early on (1964) on the epic "Cassius Love vs. Sonny Wilson" on Shut Down Vol. 2. Mike mimics Brian's mousesqueak, Brian belts Mike's nasalteen approach in the nose while Carl, Denny, and Al sit around in the background, making fun of how lame the whole bit is in the first place. The laughs are priceless and the end effect was devastating on fans who'd never in the history of rock 'n' roll heard their big beat idols regard themselves so lightly. Love's final "You really think you're some kind of an opera star, doncha?" sounds exactly like Eddie Haskell talking to Wally Cleaver.

"YOU GUYS READY? LET'S MAKE ONE"

Dear Miss Stavers,
Please print this picture of me with CARL WILSON of the BEACH BOYS. I think he's the fabbest. I would also like a pen-pal from England.

Rodney Bingenheimer
230 Velarde St.
Mtn. View, Calif.

And it keeps up. Today's "Bull Session with the 'Big Daddy'" (Carl, what did you find most interesting about France?" "...The bread, I guess") serves only as filler, but All Summer Long's "Our Favorite Recording Sessions" would have to be regarded as a magnum opus; Bri-fi again attacks Love's surliness and Love, defined as George Washington by his hat, threatens to throw cus "across the Pontiac" (Potomac or what?). More extraneous farting around follows until somebody breaks someone else's tie clasp. When the victim bawls that "I Bought it for 99¢", the offender mock sympathizes with a guileful "ya did?" that's as teen-facitious as any study hall putdown. See also the back cover pix on Little Deuce Coup; all decked out in three button suits at a SoCal auto show (palms swaying gently behind the fivesome standing by a sharp Stingray), Brian is fingering Carl's lapel as much to chide him for being such a foppy dude. Moon-equipped indeed.



Covers, of course, are a whole 'nother thing. All those critics who explained away Brian's surf paens as a result of his being too tubby to hang ten should give a look; he ain't fat, he's tall, that's all. There's five boats on the offshore smog horizon on the cover of Surfer Girl, and Love and Brian are out of step. Brian is the spittin' image of the big El himself, cuddling Marilyn in the upper left corner (inside) of Party!, but the primo graphics are reserved for Shut Down, Vol. 2, which shares the paradox of showcasing their sharpest songs and being an obvious filler set. The front pose is hard and heavy but w/ marshmallow; Mike grins a gritty smile while his hairline recedes, Carl and Al squint into the smaze, Dennis hards it up, doing the gangster lean against the door of his Ray and Brian is bemused by the whole mess. On the back, they're all tough as nails (Dennis looks like Fonzie from Happy Days), except for Carl (beatific as always) and Brian is disgusted, showing just how bored he is by the whole session and affecting an appropriately casual and apathetic casual slouch.

THE WARMTH OF THE FUN

Vol. 2 is kinda interesting in that you get the collision of two tuff strains head on, doowop and Spector, in "Why Do Fools Fall in Love"; George Goldner never heard it like this (incredible drums, can't be the same guy who wails in anguish 5 tracks later; ok, though, as Carl blows his big chance on the next album). Everybody's who's heard the Era (Candix) stuff knows Brian's roots were as thoroughly grounded in dumb Rosie & The Originals piano stuff as in the Four Freshmen (Ballad of Ole Betsy", "A Young Man is Gone", "Summer Means NewLove" etc.), but there is dumpy doowop too- "I'm So Young" obviously, a "Hushabye" that annihilates the Mystics' NYC pipes, "We'll run away" (stunning), "Barbara Ann" and "Spirit of America".

The Spector swipes begin way back (according to one-time collaborator Gary Usher, "Be True to Your School" was Brian's first foray into noisewall action); "Car Crazy Cutie" is obvious and incredible, and not the least of the beauty of "California Girls" derives from its eloquent matching of Spector space and Dion buoyancy. And there's Today, maybe the supreme Phil tribute (Eric Carmen got half of his inspiration and maybe 10% of his songs off "She Knows Me Too Well")..



Plus there's "There's No Other Like My Baby", "Then I Kissed her", and "I Can Hear Music."

There's so much to like about Beach Boys music- from the opening Okie notes of Love's vocal on "Surfin' Safari" through the disarming directness (naivete) of the conception and delivery of "California Saga" ("Country Joe will do his show and sing about li-ber-ty"). Who can forget the immortal Christmas Album or the leakage on Stack O' Tracks, or the front-piece to the Adventurous Period, "She's Not The Little Girl I Once Knew", or whoever it is who jumps in a few bars early with "stereophonic speaker" on "Custom Machine", a move as off-handed and rockessential as that guy doing the same thing in the Kingmen's "Louie Louie", etc. What a Gig. This friday night we'll be jacked up on the football field... (GS).

What's next for the "brawny sun-tanned fivesome" (sevensome???) is not known. Most long time BB followers are disheartened by much of the recent recordings and live shows. They surely do have talent (lots of it) of their own, but Brian seems to have the magic formula for making it all work together. We can only hope that they all get together on the right track in the (very) near future. (AB/TRM.)

Beach Boys: Annotated Discography

Surfin'/Luau "X" 301 12/61
Surfin'/Luau Candix 301 (also 331) 2/62

CAPITOL

Surfin' Safari/409	4777 PS	5/62
Ten Little Indians/County Fair	4880 PS	11/62
Shut Down/Surfin' U.S.A.	4932	3/63
Little Deuce Coup/Surfer Girl	5009	7/63
In My Room/Be True to Your School	5069	10/63
Little Saint Nick/Lord's Prayer	5096	12/63
Fun Fun Fun/Who Do Fools Fall...	5118 PS	2/64
I Get Around/Don't Worry Baby	5174 PS	5/64
When I Grow Up/She Knows Me Too Well	5245 PS	8/64
EP: 4 By the Beach Boys; Wendy; Little Honda; Hushabye;		
Don't Back Down;	5267 PS	10/64
Dance Dance Dance/Warrior of the Sun	5306 PS	11/64
Blue Christmas/Man With All the...	5312	12/64
Do You Wanna Dance/Please Let Me...	5372 PS	3/65
Help Me Rhonda/Kiss Me Baby	5395 PS	5/65
California Girls/Let Him Run Wild	5464 PS	8/65
Little Girl I Once Knew/No Other...	5540 PS	11/65
Barbara Ann/Ciré Don't Tell Me	5561 PS	1/66
Sloop John B/You're So Good to Me	5602 PS	3/66
Caroline No/Summer Means New Love	5610 PS	4/66
(Released under the name Brian Wilson)		
Good Vibrations/Let's Go Away...	5676 PS	6/66
Wouldn't It Be Nice/God Only Knows	5706	9/66
Wild Honey/Wind Chimes	2028 PS	3/67
Darlin'/Here Today	2068 PS	12/67
Friends/Little Bird	2160	4/68
Do It Again/Wake The World	2239	7/68
Bluebirds Over The Mountain/Never		
Learn Not To Live	2360	10/68
I Can Hear Music/All I Want To Do	2432	2/69
Breakaway/Celebrate the News	2530	5/69
Cottonfields/Nearest Faraway Place	2765	4/70

BROTHER

Heroes & Villains/You're Welcome 1001 PS 7/67
Gettin' Hungry/Devoted to You 1007 9/67
(Released as Brian Wilson & Mike Love)

REPRISE

Add Some Music/Susie Cincinnati	894	2/70
This Whole World/Slip On Thru	929	8/70
It's About Time/Tears in the Morning	957	11/70
Cool Cool Water/Forever	998	2/71
Long Promised Road/Deldre	1015	5/71
Til I Die/Long Promised Road	1047	9/71
Don't Go Near the Water/Surf's Up	1058	12/71
You Need A Mess of Help/Cuddle Up	1091	3/72
Marcella/Hold on Dear Brother	1101	6/72
Sail On Sailor/Only With You	1138	1/73
California Saga/Funky Pretty	1156	4/73

ALBUMS: Capitol:

Surfin' Safari: T & ST 1808; Surfin Safari; County Fair; Ten Little Indians; Chug-a-Lug; Little Girl (You're My Miss America); 409; Surfin'; Heads You Win-Tails I Lose; Summertime Blues; Cuckoo Clock; Moon Dawg; The Shift. (12/62)
Surfin' USA: T & ST 1890; Surfin' USA; Farmer's Daughter; Misirlou; Stoked; Lonely Sea; Shut Down; Noble Surfer; Honky Tonk; Lana; Surf Jam; Let's Go Trippin'; Finders Keepers. (4/63)
Surfer Girl: T & ST 1981; Surfer Girl; Catch a Wave; The Surfer Moon; South Bay Surfer; The Rocking Surfer; Little Deuce Coup; In My Room; Hawaii; Surfers Rule; Our Car Club; Your Summer Dream; Boogie Woogie. (7/63)
Little Deuce Coup: T & ST 1998; Little Deuce Coup; Ballad of Ole' Betsy; Be True to Your School; Car Crazy Cutie; 409; Shut Down; Spirit of America; Our Car Club; No Go Show Boat; A Young Man is Gone; Custom Machine. (10/63)
Shut Down, Vol. 2: T & ST 2027; Fun Fun Fun; Don't Worry Baby; Warrior of the Sun; This Car of Mine; Why Do Falls Fall in Love; Pom Pom Play Girl; Keep an Eye On Summer; Shut Down Part II; Louie Louie; Denny's Drums; In the Parking Lot; Cassius Love vs. Sonny Wilson. (2/64)
All Summer Long: T & ST 2110; I Get Around; All Summer Long; Hushabye; Little Honda; We'll Run Away; Carl's Big Chance; Wendy; Do You Remember; Girls on the Beach; Drive-in; Our Favorite Recording Sessions; Don't Back Down. (7/64)
Christmas Album: T & ST 2164; Little Saint Nick; Man With all the Toys; Santa's Beard; Merry Christmas, Baby; Christmas Day; Frosty the Snowman; We Three Kings of Orient Are; Blue Christmas; Santa Claus is Coming To Town; White Christmas; I'll Be Home for Christmas; Auld Lang Syne. (10/64)
Concert: T & ST 2198; Fun Fun Fun; Little old Lady From Pasadena; Little Deuce Coup; Long Tall Texan; In My Room; The Monster Mash; Let's Go Trippin'; Papa-oom-mow-mow; The Wanderer; Hawaii; Graduation Day; I Get Around; Johnny B Goods. (12/64)
Today! T & ST 2269; Do You Wanna Dance; Good to My Baby; Don't Hurt My Little Sister; When I Grow Up; Help Me Rhonda; Dance Dance Dance; Please Let Me Wonder; I'm So Young; Kiss Me Baby; She Knows Me Too Well; In the Back of My Mind; Bull Session with the "Big Daddy". (2/65)
Summer Days & Summer Nights: T & ST 2354; Girl From NYC; Amusement Parks USA; Then I Kissed Her; Salt Lake City; Girl Don't Tell Me; Help Me Rhonda; California Girls; Let Him Run Wild; You're So Good to Me; Summer Means New Love; I'm Bugged at My Old Man; And Your Dreams Come True. (7/65)
Party! T & ST 2398; Hully Gully; I Should Have Known Better; Tell Me Why; Papa-oom-mow-mow; Mountain of Love; You've Got To Hide Your Love Away; Devoted to You; Alley Ooop; There's No Other (Like My Baby); I Get Around/Little Deuce Coup; The Times They Are A-Changin'; Barbara Ann. (11/65)
Pet Sounds: T & ST 2458; Wouldn't it Be Nice; You Still Believe in Me; That's Not Me; Don't Talk; I'm Waiting for The Day; Let's Go Away for Awhile; Sloop John B; God Only Knows; I Know There's an Answer; Here Today; I Just wasn't Made for These Times; Pet Sounds; Caroline No. (5/66)

NOTES, RUMORS, EXPLANATIONS ET AL:

"Surfin'" was originally on the "X" label, but it may have been issued as the Pendeltones (or Pendeltons). Shortly thereafter, "Surfin'" appeared on Candix. There is also the possibility that the first record the group recorded was earlier in 1961 under the name Kenny and the Cadets. There is also a 1962 single (see second page of discog.) purported to be the Beach Boys on Dot. Until recently, this was thought to be a different group, but since Brian's earliest production effort was on Dot (Rachel & The Revolvers), the possibility now seems more concrete. These "X" and Candix cuts were later issued on numerous budget-line albums (see discog.), as well as on Capitol.

Most of the singles were the same as the album versions, but their were frequently different mixes. On many of the later singles, their were often edited down album versions, as on "Cool Cool Water". "Cottonfields" on the 45 is different than the album version, containing an extra pedal steel section. "Be True To Your School" has some very prominent Honeys vocals on the 45, and a much more powerful feel to the whole record.

Brother records only released one non-Beach Boys record, the Flame (see Discog.). However, Bruce Johnston was supposed to produce a folk-singer called Amy, and other records were almost released. These included singles by the Honeys, and the Redwoods (who later became Three Dog Night). It's quite interesting to note the almost-release of the Redwoods on Brother, because as the story goes, both "Good Vibrations" and "Darlin'" were written for Danny Hutton.

"Cuddle Up" is different on the single than album version, and "Add Some Music to Your Day" was originally scheduled to be released on Capitol. In fact there are some promo pressings of "Add Some Music" on Capitol in existence, but they never passed that stage.

Capitol has issued numerous back-to-back hits 45's and we have not attempted to list them at all. The Beach Boys have also appeared on numerous Capitol samplers, and we have listed some of those. However, as with re-issues and Greatest Hits packages, and Samplers, we have only tried to list the more interesting offers, or the ones that offer something new to the collector or fan. The same goes for material released in foreign countries. Most of the world had picture sleeves for dozens of Beach Boys singles, and each country issued their own singles, album packages, and re-issues. We have only attempted to list the records that are different, and leave it to the avid collector to follow picture sleeves and compilations from other countries. And of course if you really want to get down to the nitty gritty, almost all Beach Boys singles in the U.S. had different pressing, often with different label lettering; so if you want to collect variations on label lettering, go right ahead.

Finally I would like to thank everybody who helped put this discography together.



Brian Wilson's Greatest **FLOPS**

There is no person in the music business of any note who has a worse track record as an independent producer than Brian Wilson. Of the dozen or so non-Beach Boys records that Brian has directly had a hand in producing, not one of them has been a hit. In fact, I don't think that any one of them has even made the Top 100! This is quite amazing when one realizes the power and influence the Brian Wilson name had in the 1960's, and the tie-ups with major labels that each of the releases had. I'm not basing merit upon chart success (and besides Brian sold 60 million records with the Beach Boys), but it is worth noting this lack of chart success upfront for reasons that will become apparent later.

Brian's first effort is also his most obscure, hence the lack of details. What is known is that it was issued on Dot in late 1962, by a group called Rachel and the Revolvers. Both sides (see discography) were supposedly written and produced by Brian, but who else (if anyone) was involved is a mystery. It is possible that it involved members of the Beach Boys or Honeys, but those guesses are pure conjecture.

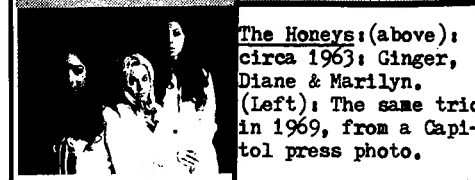
Regardless, after the first three Capitol Beach Boys releases had been smash hits, the brass decided that maybe 'this kid's got something', so they gave him the chance to prove himself. The first efforts revolved around a group called the Honeys, who consisted of sisters Marilyn and Diane Rovell, and their cousin Ginger Blake. (Being girlfriends of the Beach Boys didn't hurt either...) The first release was produced by Nick Venet (who also produced the first bunch of Beach Boys Capitol tracks), and was issued with a now-classic picture sleeve full of teased hair and smiling faces. Musically it was rather thin, and although novel lyrically, was rather wimpy. By the time the second Honeys record came out, Brian was listed as arranger and conductor, and the sound was decidedly more Spectorish. Saxophones blared, and drums pounded out a strong rhythm—the vocals on the flip even tried to portray a tough city-sound. But by now Brian was getting a bit pissed off by the lack of success, so he decided to take matters into his own hands. For the third Capitol Honeys release, he stuck an old throw-away track on the "B" side, and concentrated on the "A" side. He wrote, arranged, and produced this one, and it was by far the best one yet. It was pure Spector-inspired, especially the melody line and musical backing. Brian didn't go for the wall-of-sound Spector effect, but rather chose a more direct and simple synthesis. Despite the rather weak vocals, the record holds together well, and it's lack of success must have bothered Brian considerably. Hmmm.....

If the Honeys couldn't get a hit after releasing three singles in under six months, Brian decided he would try it again with some new names. First thing he did was to record four tracks at one session. The musicians were most probably the Beach Boys, and the instrumentation was basic and minimal—drums; saxophone; and occasional bass. Two of the four tracks didn't even bother to use guitar, which gave Brian the opportunity to use vocals in their place. Two of these tracks were issued under the name Sharon Marie (possibly one of the Honeys?), and combines Brian's two loves—Spector and Standards. The "A" side was another in his string of Spector cops and the flip was a decent updating of Gershwin's "Summertime". The other two tracks were issued under the name The Survivors, but it was undoubtedly The Beach Boys. "Pamela Jean" was a reworking of "Car Crazy Cutie", which appears on the Little Deuce Coup LP. It was Brian's closest approximation of the 1950's NYC white-group sound, with the touches of Dion and Spector quite obvious. The flips of both these releases are notable for the interesting percussion sounds, which later turned up, (and were acclaimed as "genius") a few years later on Pet Sounds. "After the Game" is an especially beautiful instrumental.

After these records flopped, Brian turned his attention to long-time friend and writing partner Gary Usher, for Usher's solo single. This was probably Brian's worst so far. Usher's lead vocals were terrible, and even the numerous male and female backup vocals couldn't help. The tunes themselves weren't so hot, and the production and arrangements were quite plain. The "A" side did have a simple string section, which probably ranks as Brian's first recorded use of strings. Brian closed out his early Capitol producing career with one final Sharon Marie record. He again went all out by writing, producing, and arranging both sides. He used the Beach Boys on instrumental and vocal backing to provide a good, solid, and full sound. But alas, no action...

This was probably just too much for Brian to accept. Here he had released seven records on Capitol in just over six months (when he was leading the hottest group in the country) and nothing was happening. None of the records were tremendous, but they were at least as good as lots of other stuff in the Top 100. Perhaps Capitol was satisfied with the Beach Boys success and didn't want their leader to have hits producing other records---i.e. "He just may run off and become his own boss..." (a la P. Spector). Or perhaps the charts were already feeling the influence on the English sound, and didn't want to make way for new American sounds. (This seems to be the flimsiest of rationalizations, for the charts throughout '63 & '64 were still overwhelmingly dominated by USA product).

Well, if Capitol's reasoning was to have Brian flop so he would just be content to produce the Beach Boys, then their plan back-fired. Brian went off on his own, and as an independent producer he issued three records within two months! Paul Peterson was given a Wilson-Christian song, "She Rides With Me", which Brian produced for Colpix. The record was pretty good, quite lively, especially the Spectorish drums and bending guitar notes. Unfortunately, all pressings of the single (both regular and DJ) seem to have been defective and are quite noisy and scratchy sounding. (An album pressing is rumored to be more formidable). After hearing what Colpix did to his work, Brian said Au Revoir, and went over to Warner Brothers.



The Honeys: (above): circa 1963; Ginger, Diane & Marilyn. (left): The same trio in 1969, from a Capitol press photo.

At Warners, there could be no doubts as to Wilson's influence or goals---he was running after Spector and was trying hard to catch him. This time, he made a smart move by not trying to copy Spector's vocal stars, but rather to combine fresh California vocals and harmonies with a full, powerful Spector-type backing. He transformed "County Fair" into "I Do" for the Castells and the resulting mixture was brilliant. As a Beach Boys track it probably would have sold a million, but as The Castells, it sold perhaps 287 copies. The melody line was strong, and a high falsetto soared in and out. The backing was solid and together with intricate drumming, hand clapping, and bells featured throughout. Brian did the same for The Honeys nine-Warner Brothers-numbers-later, but it was all to no avail. He was jinxed, dejected, frustrated, and/or adamant. No more of this crappy reception for my work. So he went back to Capitol and all the executives beamed and nodded their heads as if to say "we knew it all along" or "see, we told you so".

Despite writing or helping to write numerous hits for Jan and Dean, The Hondells, Bruce and Terry, Dino Desi & Billy, and others, Brian Wilson's post-'64 production work was sparse and sporadic. (Who knows what course popular music would have taken if he had some hits...) In mid-'65 he produced his own replacement in the Beach Boys, Glen Campbell. "Guess I'm Dumb" was the result and it was quite listenable and professional. Strings, horns, falsetto, and backing vocals all meshed together nicely, but the record didn't exude any real life or spirit. It was a long layoff until late 1968 when he helped out ex-Surfari lead singer Ren Wilson and produced "I'll keep on Loving You". (In the interim, he had masterminded the Beach Boys golden era.) Brian's heart and head must not have been into this one as it must rank as one of his worst productions ever. There's a countyish flair to this boring ballad, and the vocals are just as bad. A half year later, he brought the Honeys back to life on Capitol by re-doing two old standards. The sound and feel was closest to that of early 1960's Paris Sisters, and this simplistic-naive set the stage for the full return of the Honeys via Spring on U.A.

By now they were down to just two, Diane and Marilyn, but when blessed with beautiful songs, tremendous production, perfect musical backing, and intricate arrangements, the results could only have been stupendous. Of course they were, as has been recounted in these pages many times. It is significant to note that when Brian's participation in the Beach Boys was on the wane, he was busy doing great work with Spring. (So any mention of a "loss of creativity" is thereby rendered invalid.)

Towards 1972, Brian co-wrote a nice, moving song with Billy Hinsche which was recorded by Dino, Desi & Billy. The last non-Beach Boys work we have gotten from Brian has been a Spring single on Columbia, reviewed glowingly in *TBM* #3. These most recent exploits of Brian and Spring have been widely covered by *TBM* and other musical publications; most of the records are still available, so if you don't have them yet, be sure to pick them up.

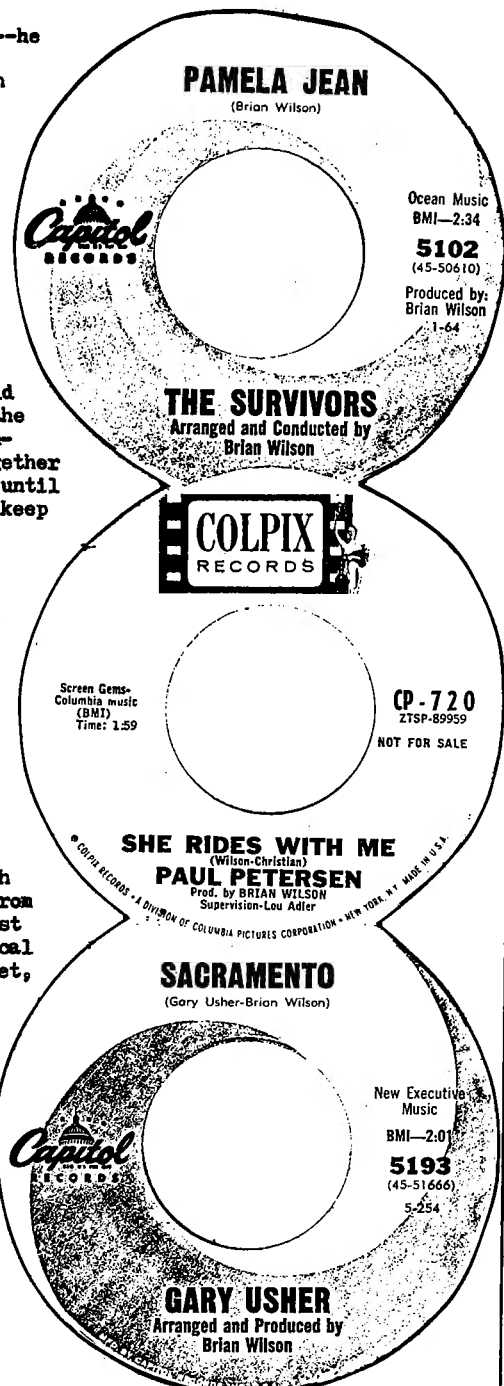
The future of the Beach Boys, and the role Brian will play is unclear at the moment. A new studio album is being worked on at Jim Guercio's ranch, and a business tieup with Guercio seems likely as well. Brian has supposedly provided new material for the group, but the amount and quality of the material still remains unknown. It is clear that Brian, when he puts his mind and energies into something, comes out with a brilliant and extraordinary product. With so many of the sixties prime-movers returning to active chart smashes (Phil Spector, Lou Adler, Carole King, Kim Fowley, Neil Sedaka, Terry Melcher etc), it's only fitting that Brian Wilson re-join them and return to creating great music again. Whether it be with Spring, the Beach Boys, or some other entity, (jeez, how about Wilson and Spector together for a start?), nobody should really care. It's gonna be hot, hot, hot, hot---that's for sure---and that's all that anybody could possibly ask for.

THE BRIAN WILSON DISCOGRAPHY

<u>Rachel & The Revolvers</u>	<u>The Revolution/Number One</u>	<u>Dot 16392</u>	<u>10/62</u>		
<u>The Honeys</u>	Shoot the Curl(Glantz/Rovell)/Surfin Down the Swanee River(BW)	(39313/39314)	Cap. 4952	5/63	
	Pray for Surf(Glantz/Rovell)/Hide Go Seek(BW)	(50200/50201)	Cap. 5034	8/63	
	The One You Can't Have(BW)/From Jimmy With Tears	(50832/39824)	Cap. 5093	12/63	
<u>Sharon Marie</u>	Run-Around Lover(BW-Mike Love)/Summertime	(50609/50611)	Cap. 5064	11/63	
<u>The Survivors</u>	Pamela Jean(BW)/After the Game(BW)	(50610/50612)	Cap. 5102	1/64	
<u>Gary Usher</u>	Sacramento(BW-G.Usher)/Just the Way I Feel(GU)	(51666/51667)	Cap. 5193	6/64	
<u>Sharon Marie</u>	Thinkin Bout You Baby(BW-ML)/Stroy of My Life(BW-ML)	(51905/51906)	Cap. 5195	6/64	
<u>Paul Peterson</u>	Peorest Boy in Town/She Rides with Me ("B" side only BW)		Colpix 720	3/64	
<u>The Castells</u>	I Do(BW-R.Christian)/Teardrops ("A" side only BW)		W.B. 5421	3/64	
<u>The Honeys</u>	He's a Doll(BW)/Love of a Boy & a Girl(Glantz-Rovell)		W.B. 5430	4/64	
<u>Glen Campbell</u>	Guess I'm Dumb(BW-Russ Teitelman)/That's All Right ("A" side only BW)		Cap. 5441	5/65	
<u>Ron Wilson</u>	I'll Keep on Loving You/As Tears Go By (A side only BW)		Col. 44636	10/68	
<u>The Honeys</u>	Tonight You Belong to Me/Goodnight My Love (Both sides BW)		Cap. 2454	2/69	

Spring: UAS 5571: LP; plus singles UA 50848 & UA 50947. All from LP (Allow for singles mixes and edited versions).
Spring: (Issued as American Spring): Shyin' Away/Fallin in Love Col. 45834 9/73

Note: This discography lists only those non-Beach Boys records produced by Brian Wilson. For his non-Beach Boys writing credits, see the Beach Boys discography elsewhere in this issue.



The Beach Boys Annotated Discography, page 2.

Smiley Smile: Brother S-9001: Heroes & Villains; Vegetables; Fall Breaks & Back to Winter; She's Goin' Bald; Little Pad; Good Vibrations; With me Tonight; Wind Chimes; Gettin' Hungry; Wonderful; Whistle In. (7/67).
(This album was originally scheduled as Smile: Capitol 2580; 1966, but was never released. After the album, in a totally different form was issued on Brother, it was scheduled to be released again on Capitol as T & ST 2891 with the same cuts as the Brother release. It was pressed in demo form, but never released.)
The original never-released Smile cuts were as follows: Old Master Painter; You Are My Sunshine; Our Prayer; Bicycle Rider; Cabinessance; Heroes & Villains; Do You Dig Worms; Child is Father to the Man; Barnyard; Holidays; Indian Wisdom; I Love to Say Dada (from The Water); Mrs. O' Leary's Cow (From the Fire); Vega-tables (From The Earth); Good Vibrations (From The Air); Can't Wait too Long; Surf's Up; Wind Chimes; Wonderful. (A reprint of the original Smile cover appears in the TRM Book of Ads.)
Note: The first two minutes of "Cool Cool Water" contain the original vocals from "I Love to say Dada"; many other cuts released piecemeal on subsequent Beach Boys albums or singles.

The post Smiley Smile Beach Boys albums are all quite well-known and available so we have omitted track titles because of limited space.

Wild Honey: Cap. T & ST 2859 1/68.
Friends: Cap. T & ST 2895 5/68.
20/20: Cap. SKAO 133 1/69.
Sunflower: Brother/Reprise 6382 5/70.
Surf's Up: Brother/Reprise 6453 6/71.
Carl & The Passions/So Tuff: Reprise 2090/2083 3/72.
Holland: Brother/Reprise 2118 2/73.
In Concert: Brother/Reprise 6484 10/73.

(Notes: Pet Sounds was re-issued 5/74 as a single album on Brother/Reprise 2197. Wild Honey & 20/20 were re-issued 7/74 on Reprise 2166. The British version of Sunflower contains all the US cuts, plus an additional cut of "Cottonfields", which is the US single (pedal steel) version. Carl & The Passions was packaged with Pet Sounds, which was later re-issued as a single album. Holland was issued with a special EP extra. The original title for Surf's Up was "Land Locked", and the original title and label design for Sunflower was "Add Some Music".

SOME SAMPLERS & RE-ISSUES (CAPITOL):

Chartbusters '62: Cap. 1837: Surfin' Safari.
Shut Down: Cap. 1918: Shut Down; 409.
Chartbusters Vol. 2: Cap. 1945: Shut Down & Surfin' USA.
Surfin's Greatest Hits: Cap. 1995: Surfin' USA; Surfin; Surfin Safari; Farmer's Daughter; Noble Surfer;
Chartbusters Vol. 3: Cap. 2006: Little Deuce Coup; Surfer Girl.
Big Hot Rod Hits: Cap. 2024: Custom Machine; No Go Showboat; Our Car Club.
Chartbusters Vol. 4: Cap. 2094: Be True to Your School; In My Room.
Big Hits From Eng. & USA: Cap. 2125: I Get Around; Don't Worry Baby.
Super Oldies: On various issues of multi-series.

Best of: Cap. 2545 1966: This is but Vol. 1; #'s 2 & 3 below.
Best of: Cap. 2706: 6/67; 12 cuts from previous LP's.
Deluxe Set: Cap. 2813; 11/67: 3-LP set consisting of Pet Sounds; Summer Days & Summer Nights; & Today!
Best of: Cap. 2945: 8/68; 11 cuts from Surfin' to Heroes & Villains.
Close-Up: Cap. 2LP 253; 8/69: Album cuts mainly from 2nd & 6th LP's.
Good Vibrations: Cap. ST 442; 2/70: LP cuts from '65-'67.
All Summer Long/California Girls: Cap. 2LP 500: More LP cuts. 8/70.
Dance Dance Dance/Fun Fun Fun: Cap. 2 LP 701: More LP cuts taken mainly from Today! & Shut Down Vol. 2.
Subsequent re-issues include the Surfer Girl LP & Concert LP on Pickwick.
And of course, the current Capitol rip-off job: Endless Summer; Cap. SVBB 11307.

BUDGET ALBUMS:

Beach Boys Biggest Beach Hits: ERA HTE 805; (1969): (Early Candix Cuts): Surfin' Safari; What is a Girl (Made of); Luan; Barbie; Surfin'; Judy; Beach Boy Stomp; Surfer Girl.
The above LP was later issued by Orbit (1971) OR 688 & Scepter-Citation (1972) CTN 18,004, with the omission of "Beach Boy Stomp".
Some Era and Capitol cuts can also be found on numerous Trip re-issue LP's and 45's.

BOOTLEGS:

Two currently in circulation: Madison Square Garden; & California Surfin Music (from Princeton Univ.).

UNRELEASED CUTS:

Every group has recorded material that has not been released. Here are some of the more well known or circulating cuts: San Miguel; Good Times; I Just Got My Pay; Burlesque; (These four from late 1970 played on WNEW-FM NY when Beach Boys came by to talk—quite exquisite); "Flippety Flop" (Brian from 1969); Bobby Left Me; Bab Ba Black Sheep; Boys Will Be Boys; When Girls Get Together; Barbara; I've Got a Friend; The River Song; Holy Man and Pacific H'way Blues; This Could Be The Night; others.

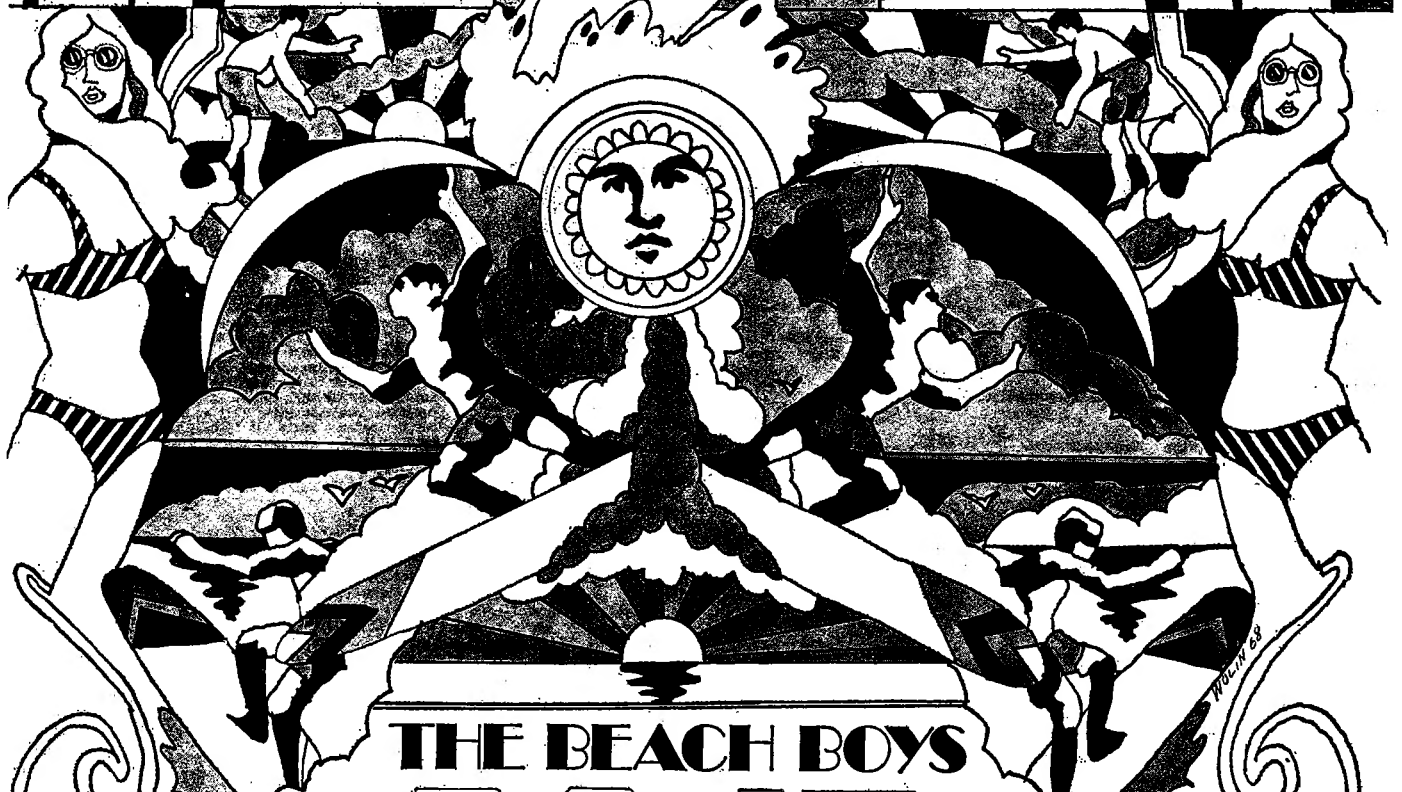
WRITTEN BY BRIAN WILSON:

There have been cover versions of B. Wilson songs. Here are some not recorded by the Beach Boys and not covered in our Brian Wilson Production article:

"My Buddy Seat" Hondells 45 & LP Merc. 72366 Merc. SR 60982 11/64 & 2/65.
"Holly" & "Tell Someone You Love Her" Dino Desi & Billy Reprise 698. 5/68.
"Lady Love" by Brian Wilson & Billy Hinsche Dino Desi & Billy Reprise 0965 11/70.
"Muscle Beach Party" Wilson-Christian-Usher by Anette on Muscle Beach Party Vista 433 & Super Stocks on Cap ST 2113.
"Surf City" Berry-Wilson; "Drag City" Berry-Christian-Wilson; "Dead Man's Curve" by Berry-Christian-Wilson-Kornfeld; "Sidewalk Surfin" by Wilson-Christian (orig. Beach Boys "Catch a Wave"); "New Girl in School" by Berry-Christian-Wilson-Norman (orig. Beach Boys "Gonna Hustle You"); "Ride the Wild Surf" by Berry-Christian-Wilson; "She's My Summer Girl" by Berry-Wilson-Altfield; "Surfin Wild" by Berry-Christian-Wilson; & "Move Out Little Mustang" by Berry-Christian-Wilson; all recorded by Jan & Dean as well as covered by numerous other surf & hot-rod groups.
"The Day You Left Me" by Ray Sharpe Garex 203 1962 written by "B. Wilson"; probably Brian Wilson.
Many Sunrays songs credited to Murray Wilson may be Brian Wilson compositions or co-compositions.

MISCELLANEOUS: The Beach Boys Live in London (British Release only). The Beach Boys appeared in the films: TAMI Show & Girls on the Beach, altho most versions of TAMI Show have them edited out. They sing with Annette on "The Monkey's Uncle" which also appears in the film. They did a TV theme for "Karen", as well as commercials for TWA (in which they are shown on screen for a few seconds), and Barney's Boys Town. There was a special "Music City KFNB Promotional Copy" record pressed of "Boogie Woogie" b/w "Spirit of America" for a free giveaway. The group appears on the Ode Celebration LP and a single off the album as well; "Wouldn't it Be Nice" (Ode 66016). Carl Wilson produced the Fame LP & 45 (LP 2500 & 3500 respectively); and Dennis issued a 69/70 single in England "Sound of Free/Lady" (Stateside, and great by the way), as Dennis Wilson and Rumbo. "Lady" later was recorded by American Spring on Columbia, where the title became "Falling in Love". Dennis & Gary Usher also recorded 2 singles on Challenge as the Four Speeds; "RPM/My Sting Ray" (Challenge 9187) & "Cheater Slicks/Four on the Floor (Challenge 9202) (both 1963). They did a special Voting Spot ad which Warners put out as a promo item. Stack-O-Tracks, of course, Capitol's mid-'68 instrumental album, where you were supposed to sing & play along with the Beach Boys (Cap. 2893). The Dot 45 we spoke of was "Samoa/Lone Survivor" Dot 16354; (8/62). Murray Wilson put out an instrumental album on Capitol for which Mike Love wrote a song (Capitol 2819 LP & 2063 45). This covers the basic collector's stock; some additions next ish.

THE BEACH BOYS DID IT AGAIN! DO IT AGAIN! DO IT AGAIN! DO IT AGAIN!



THE BEACH BOYS

DO IT
AGAIN

b/w "Wake Up World" 2239



THE FOLLOWING RECORDS LISTED ARE FOR BID ONLY. ALL BIDDING CLOSES 3 WEEKS AFTER YOU RECEIVE "ROCK MARKETPLACE". I WILL ALLOW 2 EXTRA WEEKS FOR BIDS. FOR THOSE WHO LIVE OUTSIDE THE U.S.A. EARLIEST TOP BID WINS, IF IN A TIE. PLACE YOUR BIDS EARLY TO BE SAFE. **AS'S FOR BID -**

Giant Auction

ALAMO 5473 SONS OF ADAM / BABY SHOW THE WORLD (M) (M) (M)
ALL-AMER 373 STRAWBERRY ALARM CLOCK / INCENSE & PEPPERMINTS (M) (M) (M)
A & M 914 THE MOVE / WALK UPON THE WATER (M) (M) (M)
920 THE HERRY-40-GO-ROUND / LISTEN, LISTEN (M) (M) (M)
927 PROCLAMATION / QUITE RIGHTLY, SO (M) (M) (M)
944 THE STRANDBOYS / DON'T YOU CHANGE (M) (M) (M)
998 THE STRANDBOYS / POOR JIMMY WILSON (M) (M) (M)
1067 THE FLYING BURRITO BROS. / THE TRAIN SONG (M) (M) (M)
1069 PROCLAMATION / A SALT DOG (M) (M) (M)
1099 FREE / I'M A MOVER (M) (M) (M)
1110 SPOOKY TOOTH / FEELIN' BAD (M) (M) (M)
1111 PROCLAMATION / BOREDOM (M) (M) (M)
1158 BLOOMING PIG / DEAR JILL (M) (M) (M)
1167 JIMMY CLIFF / VIET NAM (M) (M) (M)
1201 JIMMY CLIFF / WILD WORLD (M) (M) (M)
1369 PROCLAMATION / WHITER SHADE OF PALE (M) (M) (M)
1406 HUMBLE PIE / SAY NO MORE (M) (M) (M)
2531 THE BEATLES / BALLAD OF JOHN AND YOKO (M) (M) (M)
2764 THE BEATLES / LET IT BE (M) (M) (M)
2832 THE BEATLES / LONG AND WINDING ROAD (M) (M) (M)
2969 RINGO STARR / COOCHY-COOCHY (M) (M) (M)
1806 MARY HOPKIN / GOODBYE (M) (M) (M)
1809 PLASTIC ONO BAND / GIVE PEACE A CHANCE (M) (M) (M)
1813 PLASTIC ONO BAND / COLD TURKEY (M) (M) (M)
1816 MARY HOPKIN / TEMMA HARBOUR (M) (M) (M)
1821 RADHA KRISHNA TEMPLE / GOVINDA (M) (M) (M)
1825 MARY HOPKIN / THINK ABOUT YOU CHILDREN (M) (M) (M)
1830 JOHN LENNON / PRAYER TO THE PEOPLE (M) (M) (M)
1836 GEORGE HARRISON / BANGLA DESH (M) (M) (M)
1842 YOKO & JOHN / HAPPY XMAS (M) (M) (M)
1844 BADFINGER / BABY BLUE (M) (M) (M)
1845 LON & DERRICK VAN EATON / SWEET MUSIC (M) (M) (M)
1848 YOKO & JOHN / WOMAN IS WICGER OF WORLD (M) (M) (M)
1849 RINGO STARR / BACK OFF BOOGALOO (M) (M) (M)
1852 SUNDOWN PLAYBOYS / SATURDAY NITE SPECIAL (M) (M) (M)
1853 PLASTIC ONO BAND / NOW OR NEVER (M) (M) (M)
6302 THE BEATLES / TAKE OUT SOME INSURANCE (M) (M) (M)
6393 THE GROUPIES / PRIMITIVE (M) (M) (M)
6627 THE SOUL SURVIVORS / GO OUT WALKING (M) (M) (M)
6650 THE SOUL SURVIVORS / TELL DADDY (M) (M) (M)
6655 VANILLA FUDGE / SHOTGUN (M) (M) (M)
6658 CHER / YOURS UNTIL TOMORROW (M) (M) (M)
6663 P.F. SLOAN / NEW DESIGN (M) (M) (M)
6662 THE FREE / WHAT MAKES YOU (M) (M) (M)
ATLANT 2598 CARTOON / MR. POOR MAN (M) (M) (M)
AUTUMN 4 THE UPSHETTERS / DRAGON THE MAIN (M) (M) (M)
7 THE SPEARHEADS / JOY ANN (M) (M) (M)
14 SLY / BUTTERMILK (M) (M) (M)
16 BEAU BRUMMELS / YOU TELL ME WHY (M) (M) (M)
18 THE TIKIS / PAY ATTENTION TO ME (M) (M) (M)
22 CHARITY SHAYNE / THEN YOU TRY (M) (M) (M)
532 THE MC COYS / KO-KO (M) (M) (M)
534 JACK ELY / LOUIE GO HOME (M) (M) (M)
535 GAYLE HANESS / LOVE LOVE GO AWAY (M) (M) (M)
537 THE ESSEX / MOONLIGHT, MUSIC AND YOU (M) (M) (M)
538 THE MC COYS / DYNAMITE (M) (M) (M)
539 THE CHEAP SKATES / CHEAP SKATE (M) (M) (M)
543 THE MC COYS / BEAT THE CLOCK (M) (M) (M)
544 THE STRANGELOV. S. / QUARTER TO THREE (M) (M) (M)
546 THE THYME / LOVE TO LOVE (M) (M) (M)
549 THE MC COYS / I WONDER IF SHE REMBERS ME (M) (M) (M)
550 THE VICTORIANS / WASN'T THE SUMMER SHORT (M) (M) (M)
558 THE MOODS / GOTTA FIGURE OUT (M) (M) (M)
556 NEIL ANDRON / RED RUBBER BALL (M) (M) (M)
566 DEREK / BACK DOOR MAN (M) (M) (M)
569 SUSANNA SMITH / SARAH ANN (M) (M) (M)
570 ELLIOTT SMALL / GIRLS ARE MADE FOR LOVIN (M) (M) (M)
571 DEREK / SELL YOUR SOUL (M) (M) (M)
592 HONK / JEATERS / THERE FOR A LONLEY GIRL (M) (M) (M)
BEARSVIL 0005 TODD RUDNICK / I SAW THE LIGHT (M) (M) (M)
0015 TODD RUDNICK / SOMETIMES I DON'T WANT TO FEEL (M) (M) (M)
BELL 666 SYNDICATE OF SOUND / MARY (M) (M) (M)
683 THE CHARTBUSTERS / DANCE DANCE (M) (M) (M)
726 CILLA BLACK / STEP INSIDE LOVE (M) (M) (M)
976 THE GUESS WHO / IT'S MY PRIDE (M) (M) (M)
212 T.REX / FIND A LITTLE WOOD (M) (M) (M)
BLUE THUN 7033 THE DONAYS / DEVIL IN HIS HEART (M) (M) (M)
BRENT 3500 THE FLAME / SEE THE LIGHT (M) (M) (M)
BROTHER 302 THE SWANS / BOY WITH THE BEATLE HAIR (M) (M) (M)
CAMEO 381 PETER BEST / KANSAS CITY (M) (M) (M)
431 THE DANIES / UNDER MY THUMB (M) (M) (M)
(M) 433 THE TEDDY BOYS / WHERE HAVE ALL THE GOOD TIMES (M) (M) (M)
466 THE BRITISH WALKERS / SHAKE (M) (M) (M)
467 7 AND THE MYSTERY / SHIMMES (M) (M) (M)
471 TONY ORLANDO / SWEET SWEET (M) (M) (M)
473 BOB SEGER / VERY FEN (M) (M) (M)
482 TERRY KNIGHT / FOREVER AND A DAY (M) (M) (M)
495 TERRY KNIGHT / DIRTY LADY (M) (M) (M)
CANTERBURY 513 YELLOW BALLOON / GOOD FEELIN' TIME (M) (M) (M)
516 YELLOW BALLOON / CAN'T GET ENOUGH OF YOUR LOVE (M) (M) (M)

CAPITOL 4952 THE HONEYS / SHOOT THE CURL (M) (M) (M)
5009 THE BEACH BOYS / SURFER GIRL (M) (M) (M)
5066 THE BEACH BOYS / I'M IN YOUR ROOM (M) (M) (M)
5112 THE BEATLES / I WANT TO HOLD YOUR HAND (M) (M) (M)
5150 THE BEATLES / CAN'T BUY MY LOVE (M) (M) (M)
5222 THE BEATLES / I SHOULD HAVE KNOWN BETTER (M) (M) (M)
5234 THE BEATLES / I'LL CRY INSTEAD (M) (M) (M)
5235 THE BEATLES / AND I LOVE HER (M) (M) (M)
5255 THE BEATLES / SLOW DOWN (M) (M) (M)
5327 THE BEATLES / I FEEL FINE (M) (M) (M)
5407 THE BEATLES / TICKET TO RIDE (M) (M) (M)
5476 THE BEATLES / I'M DOWN (M) (M) (M)
5540 THE BEACH BOYS / THE LITTLE GIRL I ONCE KNEW (M) (M) (M)
5587 THE BEATLES / NOWHERE MAN (M) (M) (M)
5602 THE BEACH BOYS / SLOOP JOHN B (M) (M) (M)
5651 THE BEATLES / PAPERBACK WRITER (M) (M) (M)
5676 THE BEACHBOYS / GOOD VIBRATIONS (M) (M) (M)
5715 THE BEATLES / ELEANOR RIGBY (M) (M) (M)
5810 THE BEATLES / PENNY LANE (M) (M) (M)
5964 THE BEATLES / ALL YOU NEED IS LOVE (M) (M) (M)
2008 LOTHAR & THE HAND PEOPLE / HAVE MERCY (M) (M) (M)
2110 STONE PONEYS / CARNIVAL BEAR (M) (M) (M)
2138 THE BEATLES / LADY MADONNA (M) (M) (M)
2239 THE BEACH BOYS / DO IT AGAIN (M) (M) (M)
72133 THE BEATLES / ROLL OVER BETHOVEN (M) (M) (M)
5365 THE BEATLES / FOUR BY FOUR (M) (M) (M)
CHALLENGE 59421 THE KNICKERBOCKERS / LIES (M) (M) (M)
59526 THE KNICKERBOCKERS / ONE TRACK MIND (M) (M) (M)
59535 THE KNICKERBOCKERS / CHAPEL IN THE FIELDS (M) (M) (M)
59341 THE KNICKERBOCKERS / LOVE IS A BIRD (M) (M) (M)
59353 WICKY DOLENZ / DON'T DO IT (M) (M) (M)
59373 PETER PAN & GOOD FARRIES / KALEIDOSCOPE (M) (M) (M)
CHARISMA 1052 GENESIS / (3 SONGS INCLUDED) (M) (M) (M)
767 CAROL & CHERYL / GO GO G.T.O. (M) (M) (M)
COLUMBIA 42687 THE RIP CHORDS / HERE I STAND (M) (M) (M)
42921 THE RIP CHORDS / HEY LITTLE COBRA (M) (M) (M)
43035 THE RIP CHORDS / THREE WINDOW COUPE (M) (M) (M)
43093 THE RIP CHORDS / ONE PIECE TOPLESS BATHING SUIT (M) (M) (M)
43619 THE RIP CHORDS / LOOK AT ME (M) (M) (M)
43728 SIMON & GARFUNKEL / DANCING CONVERSATION (M) (M) (M)
43742 BOB DYLAN / JUST LIKE A WOMAN (M) (M) (M)
43907 THE RAIDERS / GOOD THING (M) (M) (M)
44054 THE BYRDS / RENAISSANCE FAIR (M) (M) (M)
44094 THE RAIDERS / LEGEND OF PAUL REVERE (M) (M) (M)
44170 MOBY GRAPE / FALL ON YOU (M) (M) (M)
44174 MOBY GRAPE / COME IN THE MORNING (M) (M) (M)
44227 THE RAIDERS / UPON YOUR LEAVING (M) (M) (M)
44309 GERRY MANDSEN / PLEASE LET THEM BE (M) (M) (M)
44335 THE RAIDERS / PEACE OF MIND (M) (M) (M)
44362 THE BYRDS / COIN BACK (M) (M) (M)
44499 THE BYRDS / ARTIFICIAL ENERGY (M) (M) (M)
44746 THE BYRDS / BAD NIGHT AT THE WHISKEY (M) (M) (M)
44853 THE RAIDERS / DON'T TAKE IT SO HARD (M) (M) (M)
(M) 45004 BOB DYLAN / TONIGHT I'LL BE STAYING HERE WITH YOU (M) (M) (M)
45998 BLUE OYSTERS / CULT / CITIES ON FLAME (M) (M) (M)
45754 MOTT THE HOOPLE / ONE OF THE BOYS (M) (M) (M)
45784 MOTT THE HOOPLE / SWEET JANE (M) (M) (M)
45834 AMERICAN SPRING / SHYMAN AWAY (M) (M) (M)
8271 MOTT THE HOOPLE / ALL THE YOUNG DUKES (M) (M) (M)
48 SONS OF CHAMBLIN / (PLAY BACK SERIES) (M) (M) (M)
(EP) 70 BLUE OYSTERS / CULT & LULIN HUNGSTON (M) (M) (M)
(EP) 1065 DR. HOOK / (4 SONGS INCLUDED) (M) (M) (M)
(EP) 1072 IGGY & STODGES / RAW POWER (M) (M) (M)
CORAL 81182 BUDDY HOLLY / "STORY" (M) (M) (M)
(EP) 81191 BUDDY HOLLY / PEGGY SUE GOT MARRIED (M) (M) (M)
(EP) 81192 THE CRICKETS / BABY MY HEART (M) (M) (M)
(EP) 81193 BUDDY HOLLY / BROWN EYED HANSOME MAN (M) (M) (M)
COTILLON 44044 ALAN PRICE / FALLING IN LOVE AGAIN (M) (M) (M)
44128 SLADE / GET DOWN AND GET WITH IT (M) (M) (M)
44139 SLADE / COZ I LOVE YOU (M) (M) (M)
105 JOHN LENNON TALKS ABOUT RONNIE HAWKINS (NOT RELEASED)
31660 YOUNG WORLD SINGERS / RINGO FOR PRESIDENT (M) (M) (M)
31703 RICK NELSON / DON'T BREATHE A WORD (M) (M) (M)
31756 RICK NELSON / MEAN OLD WORLD (M) (M) (M)
31800 RICK NELSON / COME OUT DANCIN (M) (M) (M)
31810 SEAN & SHANDY / WINE / COO-THE (M) (M) (M)
32154 THE WHO / HAPPY JACK (M) (M) (M)
32155 THE CREATION / IF I STAY TOO LONG (M) (M) (M)
32235 THE CAME / FIRE FLY (M) (M) (M)
32846 THE WHO / DON'T GET FOOLED AGAIN (M) (M) (M)
4304 SYNDICATE OF SOUND / PREPARE FOR LOVE (M) (M) (M)
1002 THE COOKIES / CHAINS (M) (M) (M)
1003 LITTLE EVA / KEEP YOUR HANDS OFF MY BABY (M) (M) (M)
1006 LITTLE EVA / LET'S TURKEY TROT (M) (M) (M)
1008 THE COOKIES / DON'T SAY NOTHING BAD, ABOUT MY BABY (M) (M) (M)
1009 CAROLE KING / HE'S A BAD BOY (M) (M) (M)
1010 BIG DEE IRWIN / SWINGIN ON A STAR (M) (M) (M)
1011 LITTLE EVA / JUST A LITTLE GIRL (M) (M) (M)
1012 THE COOKIES / I WANT A BOY FOR MY BIRTHDAY (M) (M) (M)
1013 LITTLE EVA / THE TROUBLE WITH BOYS (M) (M) (M)

1018 BIG DEE IRWIN / YOU'RE MY INSPIRATION (M) (M) (M)
1020 THE COOKIES / ONLY TO OTHER PEOPLE (M) (M) (M)
1032 THE COOKIES / I NEVER DREAMED (M) (M) (M)
1034 THE JEWELS / GOTTA FIND A WAY (M) (M) (M)
1042 LITTLE EVA / TAKIN BACK WHAT I SAID (M) (M) (M)
D.J.M. 501 ELTON JOHN / ROCKET MAN (M) (M) (M)
DUNWICH 127 SHADOWS OF KNIGHT / OH YEAH (M) (M) (M)
132 CURLEY BARRY / I TALK IN MY SLEEP (M) (M) (M)
137 SHADOWS OF KNIGHT / I'M GONNA MAKE YOU MINE (M) (M) (M)
141 THE KNIVES / LEAVE ME ALONE (M) (M) (M)
147 SHADOWS OF KNIGHT / THREE FOR LOVE (M) (M) (M)
162 T.MEX / (4 SONGS INCLUDED) (M) (M) (M)
EDISON 102 JACQUEE DE SHANNON / 80 WARM (M) (M) (M)
ELEKTRA 45013 THE BEEFEATERS / DON'T BE LONG (M) (M) (M)
45679 THE DILLARDS / RAINMAKER (M) (M) (M)
EPIC 9763 DAVE CLARK FIVE / COME HOME (M) (M) (M)
9790 THE YARDBIRDS / FOR YOU LOVE (M) (M) (M)
9811 DAVE CLARK FIVE / I LIKE IT LIKE THAT (M) (M) (M)
9823 THE YARDBIRDS / HEART FULL OF SOUL (M) (M) (M)
9832 GARY FARR & T-BONES / GIVE ALL SHE'S GOT (M) (M) (M)
9833 DAVE CLARK FIVE / CATCH US IF YOU CAN (M) (M) (M)
9857 THE YARDBIRDS / I'M A MAN (M) (M) (M)
9881 THE YARDBIRDS / SHAPES OF THINGS (M) (M) (M)
10001 THE REMAINS / DIDDY MAN DIDDY (M) (M) (M)
10035 THE YARDBIRDS / OVER UNDER SIDEWAYS DOWN (M) (M) (M)
10094 THE YARDBIRDS / HAPPENINGS 10 YRS. AGO (M) (M) (M)
10156 THE YARDBIRDS / LITTLE GAMES (M) (M) (M)
10157 JEFF BECK / HI-HO SILVER LINING (M) (M) (M)
10239 KALEIDOSCOPE / I FOUND YOU (M) (M) (M)
10248 THE YARDBIRDS / TEN LITTLE INDIANS (M) (M) (M)
10302 LULU / LOOK OUT (M) (M) (M)
10816 POCO / YOU ARE THE ONE (M) (M) (M)
BUCHANAN BROS. / I'LL NEVER GET ENOUGH (M) (M) (M)
3309 BUCHANAN BROS. / ROSANNA (M) (M) (M)
3307 BUCHANAN BROS. / THE LAST TIME (M) (M) (M)
597 THE COLLINGS / YOU CANE WALKING (M) (M) (M)
5932 MERSEYBEATS / SEE ME BACK (M) (M) (M)
1597 THE GUESS WHO / THIS TIME LONG AGO (M) (M) (M)
1602 THE HERD / FROM THE UNDERWORLD (M) (M) (M)
1607 THE TROGGS / LOVE IS ALL AROUND (M) (M) (M)
1001 THE FIVE EMPERORS / LITTLE MISS SAD (M) (M) (M)
116 PAUL REVERE & RAIDERS / SHARON (M) (M) (M)
354 THE SEEDS / CAN'T SEEM TO MAKE YOU MINE (M) (M) (M)
398 THE SEEDS / SIX DREAMS (M) (M) (M)
1902 SMALL FACES / TALK TO YOU / HERE COME THE WICE (M) (M) (M)
5503 RICKY NELSON / MY BUCKET'S GOT A HOLE IN IT (M) (M) (M)
5545 RICKY NELSON / LONGSOME TOWN (M) (M) (M)
5562 THE TEDDY BEARS / SWEETER THAN YOU (M) (M) (M)
5595 RICKY NELSON / YOU ARE THE ONLY ONE (M) (M) (M)
5707 RICKY NELSON / TRAVELIN MAN (M) (M) (M)
5741 RICK NELSON / YOUNG WORLD (M) (M) (M)
5805 RICK NELSON / TEEN AGE IDOL (M) (M) (M)
5901 RICK NELSON / IT'S UP TO YOU (M) (M) (M)
5935 RICK NELSON / IF YOU CAN'T ROCK ME (M) (M) (M)
60004 RICK NELSON / TODAY'S TEARDROPS (M) (M) (M)
60047 FANTASTIC BAGGYS / TELL 'EM I'M SUNKIN (M) (M) (M)
60072 FANTASTIC BAGGYS / DEBBIE BE TRUE (M) (M) (M)
66154 SWINGING BLUE JEANS / DON'T MAKE ME OVER (M) (M) (M)
INDEPENDENCE 79 THE MONTANAS / TAKE MY HAND (M) (M) (M)
82 THE CLOUDS / VISIONS (M) (M) (M)
83 THE MONTANAS / YOU'VE GOT TO BE LOVED (M) (M) (M)
84 BARRY LEE SHOW / OVER AND OVER (M) (M) (M)
87 THE MONTANAS / I'M GONNA CHANGE (M) (M) (M)
89 THE MONTANAS / RUN TO ME (M) (M) (M)
93 THE MONTANAS / HEAVEN HELP YOU (M) (M) (M)
INTER.ARTIST 107 13th FLOOR ELEVATOR / YOUR GONNA MISS ME (M) (M) (M)
108 STERLING DARNIN / MY LAST LETTER (M) (M) (M)
109 DISCIPLES OF SHAYTESSE / TIMES GONE BY (M) (M) (M)
111 13th FLOOR ELEVATOR / FIRE ENGINE (M) (M) (M)
112 MUSIC TRUCK / SWEET THANG (M) (M) (M)
113 13th FLOOR ELEVATOR / BEFORE YOU ACCUSE ME (M) (M) (M)
116 BILLY WAD / SEE ME KNIGHT / I NEED YOUR LOVIN (M) (M) (M)
119 THE CHAVNS / SEE IT THRU (M) (M) (M)
120 LOST & FOUND / EVERYBODY'S HERE (M) (M) (M)
122 13th FLOOR ELEVATOR / SLIP INSIDE THIS HOUSE (M) (M) (M)
123 BEAUGERARD / POPCORN POPPER (M) (M) (M)
124 THE RUBAYAT / EVER EVER LAND (M) (M) (M)
125 LOST & FOUND / WHEN WILL YOU COME THROUGH (M) (M) (M)
128 BUBBLE PUPPY / LONLEY (M) (M) (M)
130 13th FLOOR ELEVATOR / LIVIN ON (M) (M) (M)
131 SONNY HALL / BATTLE OF THE MOON (M) (M) (M)
133 BUBBLE PUPPY / BEGINNING (M) (M) (M)
138 BUBBLE PUPPY / WHAT DO YOU SEE (M) (M) (M)
139 ENDE / LAUGHTER (M) (M) (M)
141 ARNIM-HAMILTON / WALKIN MIDNITE COFFEE BREAK (M) (M) (M)
142 GINGER VALLEY / COUNTRY LIFE (M) (M) (M)
216 LUVIN SPOONFUL / RAIN ON THE ROOF (M) (M) (M)
225 LUVIN SPOONFUL / SIX O'CLOCK (M) (M) (M)
727 THE CRITTERS / HE'LL MAKE YOU CRY (M) (M) (M)
811 THE SEARCHERS / LOVERS (M) (M) (M)
3180 THE TOKENS / PLEASE WRITE (M) (M) (M)
3521 THE BARBARANS / SUBIE-O (M) (M) (M)
3584 GERRY & PACEMAKERS / GIRL ON A SWING (M) (M) (M)
3448 THE PRETTY THINGS / WALKIN THROUGH MY DREAMS (M) (M) (M)

LIBERTY 95398 JAN & DEAN / A SUNDAY KIND OF LOVE (M) (M) (M)
95454 JAN & DEAN / TENNESSEE (M) (M) (M)
COVER 95580 JAN & DEAN / SURF CITY (M) (M) (M)
COVER 95613 JAN & DEAN / MONOLULU LULU (M) (M) (M)
95680 THE STANDELLS / PEPPERMINT BEATLE (M) (M) (M)
95724 JAN & DEAN / RIDE THE WILD SURF (M) (M) (M)
COVER 95766 JAN & DEAN / FREEMAN FLYER (M) (M) (M)
95792 JAN & DEAN / EASY AS 1,2,3 (M) (M) (M)
95812 BOBBY FULLER FOUR / LET HER DANCE (M) (M) (M)
95833 JAN & DEAN / I FOUND A GIRL (M) (M) (M)
95886 JAN & DEAN / NORWEGIAN MOOD (M) (M) (M)
(M) 95997 THE IDLE RACE / HERE WE GO ROUND THE LEMON TREE (M) (M) (M)
96002 THE HOUR GLASS / HEARTBEAT (M) (M) (M)
PHI-DAN 5000 FLORENCE DEVORE / MISS ME KNOW (M) (M) (M)
5005 BONNIE & TREASURES / HOME OF THE BRAVE (M) (M) (M)
PHILLIES 103 ALL HASSAN / CHOP STICKS (M) (M) (M)
104 STEVE DOUGLAS / YES SIR, THAT'S MY BABY (M) (M) (M)
106 THE CRYSTALS / HE'S A REBEL (M) (M) (M)
108 THE ALLEY CATS / PUDDIN' N' TAIN (M) (M) (M)
109 THE CRYSTALS / HE'S SURE THE BOY I LOVE (M) (M) (M)
110 BOB B. SOXX & BLUE JEANS / WHY DO LOVERS BREAK HEARTS (M) (M) (M)
111 DARLENE LOVE / PLAYING FOR KEEPS (M) (M) (M)
113 BOB B. SOXX & BLUE JEANS / ANNETTE (M) (M) (M)
114 DARLENE LOVE / WAIT TIL MY BOBBY GETS HOME (M) (M) (M)
115 THE CRYSTALS / THEN HE KISSED ME (M) (M) (M)
117 DARLENE LOVE / A FINE FINE BOY (M) (M) (M)
118 THE RONNETTES / BABY I LOVE YOU (M) (M) (M)
119 THE CRYSTALS / LITTLE BOY (M) (M) (M)
121 THE RONNETTES / DO I LOVE YOU (M) (M) (M)
123 THE RONNETTES / WALKIN IN THE RAIN (M) (M) (M)
124 THE RIGHTeous BROTHERS / YOU LOST THAT LOVIN FEELIN (M) (M) (M)
125 DARLENE LOVE / WINTER WONDERLAND (M) (M) (M)
126 THE RON TIES / BORN TO BE TOGETHER (M) (M) (M)
127 THE RIG-EDUS BROTHERS / JUST ONCE IN MY LIFE (M) (M) (M)
130 THE RIGHTeous BROTHERS / EBB TIDE (M) (M) (M)
131 IKE & TINA TURNER / RIVER DEEP-MOUNTAIN HIGH (M) (M) (M)
132 THE RIGHTeous BROTHERS / SHE'S RING ALL MINE (M) (M) (M)
134 IKE & TINA TURNER / TWO TO TANGO (M) (M) (M)
135 IKE & TINA TURNER / CASH BOX BELLS (M) (M) (M)
136 IKE & TINA TURNER / I DOLIZE YOU (M) (M) (M)
CONV-X-ER XMAS GREETINGS / CRYSTALS, RONNETTES, etc (M) (M) (M)
PHIL SPECTOR 2 VERONICA / WHY CAN'T THEY LET US FALL IN LOVE (M) (M) (M)
RED BIRD 001 THE DIXIE CUPS / CHAPEL OF LOVE (M) (M) (M)
003 THE JELLY BEANS / I WANNA LOVE HIM SO BAD (M) (M) (M)
006 THE DIXIE CUPS / PEOPLE SAY (M) (M) (M)
008 THE SHANGRI-LAS / REMEMBER WALKING IN THE SAND (M) (M) (M)
011 THE JELLY BEANS / BABY BE MINE (M) (M) (M)
012 THE DIXIE CUPS / NO TRUE LOVE (M) (M) (M)
015 BARRY MANN / TALK TO ME BABY (M) (M) (M)
016 THE BUTTERFLYS / GEE BABY GEE (M) (M) (M)
017 THE DIXIE CUPS / ANOTHER BOY LIKE MINE (M) (M) (M)
018 THE SHANGRI-LAS / GIVE HIM A GREAT BIG KISS (M) (M) (M)
019 THE SHANGRI-LAS / MAYBE (M) (M) (M)
020 THE TRADWINDS / NEW YORK'S A LONLEY TOWN (M) (M) (M)
021 RODDIE JOY / LOVE HIT ME WITH A WALLOP (M) (M) (M)
024 THE DIXIE CUPS / I KO LO (M) (M) (M)
025 THE SHANGRI-LAS / OUT IN THE STREETS (M) (M) (M)
030 THE SHANGRI-LAS / GIVE US YOUR BLESSING (M) (M) (M)
033 THE TRADE WINDS / SUMMERTIME GIRL (M) (M) (M)
043 THE SHANGRI-LAS / I CAN NEVER GO HOME ANYMORE (M) (M) (M)
053 THE SHANGRI-LAS / DRESSED IN BLACK (M) (M) (M)
068 THE SHANGRI-LAS / PARADISE (M) (M) (M)
068 THE SHANGRI-LAS / LOVE YOU MORE THAN YESTERDAY (M) (M) (M)
(THE ABC IS THE LATER PRESS, BUT ISSUED IN L.A. ITED QUANTITY. "PARADISE" CAME FIRST, IN LARGER QUAN. IES)
078 THE FOUR-EVERS / WHAT A SCENE (M) (M) (M)
2051 THE BELFAST GIPSIES / SECRET POLICE (M) (M) (M)
9792 ROLLING STONES / GET OFF MY CLOUD (M) (M) (M)
9808 ROLLING STONES / AS TEARS GO BY (M) (M) (M)
907 BILL WYMAN / IN ANOTHER LAND (M) (M) (M)
908 ROLLING STONES / JUMPIN JACK FLASH (M) (M) (M)
0079 DAVID BOWIE / THE LAMING MOON (M) (M) (M)
LUCKY 11 007 THE PACK / DOES IT MATTER TO GIRL (M) (M) (M)
009 ANGLA SAKTON / YOU BETTER LEAVE ME ALONE (M) (M) (M)
731 THE ROSSMEN / YOU AND I (M) (M) (M)
235 TERRY KNIGHT & PAK / THIS PRECIOUS TIME (M) (M) (M)
352 MARK FARMER / I GOT NEWS FOR YOU (M) (M) (M)
492 RONNY & DAYTONAS / BUCKET T* (M) (M) (M)
525 RONNY & DAYTONAS / GOODBYE BABY (M) (M) (M)
542 RONNY & DAYTONAS / I'LL THINK OF SUMMER (M) (M) (M)
587 SPOOKY TOOTH / SUNSHINE HELP ME (M) (M) (M)
595 BILLY FURY / BABY DO YOU LOVE ME (M) (M) (M)
12013 SPOOKY TOOTH / LOVE REALLY CHANGED ME (M) (M) (M)
12022 SPOOKY TOOTH / DO RIGHT PEOPLE (M) (M) (M)
12033 "HAD ALLAN / THROUGH THE LOOKING GLASS (M) (M) (M)
1005 NELISSA MANCHESTER / BEAUTIFUL PEOPLE (M) (M) (M)
72622 BLUES MAGDOUS / GOTTA GET AWAY (M) (M) (M)
72641 THE ROBBES / END OF THE WEEK (M) (M) (M)
72670 THE SHANGRI-LAS / TAKE THE TIME (M) (M) (M)

NEW ADDRESS:
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So. San Francisco, Calif.
94080

Singles

Arrows
Sparks

"Toughen Up"/"Diesel Locomotive Dancer"
"Never Turn Your Back on Mother Earth"/"Alabama Right"

RAK 182
Island

Indeed, Arrows have toughened up. Just as they are being teen touted as idols, and have a top 10 record behind them, Arrows dish out this rocker with strong Bo Diddley-Rolling Stones overtones. (Ed: Accent on early Stones for sure...) Not as much fun as "Touch too Much", but the guitars are strong. Trouble is, it's not doing too well in the charts and the young audience that Arrows have built up may think this is too rough, and head back to the Osmonds, who are now back at number one. (JF). (Watch for the release of Arrows "Touch Too Much" in the US on the new Private Stock label.)

"Never Turn" is the official followup to "Amateur Hour", and a taster from the forthcoming Sparks LP, Propaganda. And god, it comes with a real British picture sleeve. That don't happen too often these days. Ron Mael is leaving a porno book shop on one side, looking like a pimp with malnutrition. Flip it over and there is brother Russell resplendent in well fitted suit, looking highly glamorous. Sparks change pace with this one, and display a great deal of sensitivity on a mid-tempo ballad. The lyrics are warm and endearing, while Ron's use of keyboards (plus mellotron strings in this case) are bound for world acclaim. Also a break to make everyone forget Sgt. Pepper. Number One. Flip is again a non LP 'B' side, (a good tradition to keep) called "Alabama Right" which is bouncy and in its way, just as nice as the 'A' side. Lyrics deal with the problems and delights of supermarket shopping. (JF).

Earth Quake
Pony
Leo Sayer

"Friday on My Mind"/"Tall Order for a Short Guy"
"It's Gonna be So Easy"/"Til I Met You"
"Long Tall Glasses"

Beserkley 5737
20th Cent. 2115
Chrysalis

Earth Quake return with a wonderful remake of "Friday on My Mind", not affected at all like Bowie's, but rather just as fresh and melodic as the original. The sound is vibrant and the backing "dit-dit-dit's" are great. Jonathan King's "Tall Order.." is heavied up, and sounds like middle-Alice Cooper for sure. A Top 10 hit somewhere. Watch for some exciting developments from the Beserkley stable including some TRM favorites in the near future. Until then this new Earth Quake record will do just fine. (AB).

Pony is a new group who go back to middle Beatles and stay there. That's the great part tho, 'cause there's no pretense as to anything else. This debut record at first sounds a bit thin, but shortly grows on you with endearing speed. "It's Gonna be So Easy" has a great hook chorus and I would love to hear this as an AM hit (ha-ha). "'Til I Met You" is a quieter ballad type, but with another great chorus (lennon-like) and more "dit'dit'dits". With Raspberries progressing into new areas, and Badfinger going 'eavy, it's all Pony's field now. Watch for an album very shortly. (AB).

Leo is back, unfortunately. All this hoopla over a little monkey who now comes up with his first new record since that Silverbird LP. That held promise, but here Leo comes on rasping like Dylan, with a country blues finger lickin' backing which has been used at least 70 times before. You tell me where that piano bit comes from, cause I can't remember the song. Get back into the clown stuff, Sayer, before people call you one without it. (JF.)

Sweet
Wizzard
Roy Wood
Robert Wyatt

"The Six Teens"
"Story of my Love (Baby)"/"Nixture"
"Goin Down the Road"/"The Premium Bond Theme"
"I'm a Believer"

RCA
Warners 16434
Harvest 5083
Virgin

If David Bowie ever recovers from nuclear destruction, he might do well to listen to this. After "Teenage Rampage", Sweet can now be forgiven. "The Six Teens" is Bowie circa "Man Who Sold the World", and thus is not especially original, but nevertheless is well done. The vocals and harmony are both good, the arrangement is complex, and the guitars feedback at every given opportunity. The lyrics sound like they should mean more than they actually do, but this is a fine single. (JF).

Wizzard's latest is another Spector-type love ballad from Wood & Co., which thankfully is not as overdone as much as the recent Wood productions. It's a simple song, with a fairly interesting section or two, but it takes a while to like at all. First listening is rather disappointing and the highest it rates is somewhere around three on a scale of five. The same goes for Wood's own solo single, "Goin' Down the Road", which is very catchy the first time around, but soon wears quite thin. Zzzzzzz.... PS: How about putting some decent 'B' sides on these records instead of mediocre instrumentals. And while you're at it Roy, you don't have to explain your record to us i.e. "A Scottish reggae song". You already write em, sing, play, and produce them all. At least let us listen to them ourselves. (AB).

Who would have thought it? A so-called progressive label and artist whipping up a wonderful pop single? Well, here 'tis, and believe me, it's true. Ex-Soft Machine Robert, slows down Neil Diamond song, adds fine backing, and sings it in a highly foppish British accent. Yeah, it's old stuff, and true Anglophile fodder, but so what? This one grows on you with each hearing. Buy it now! (JF).

Scaffold
Mike McGear

"Liverpool Lou"/"Ten Years After on Strawberry Jam"
"Leave It"

WB 8001(A); WB 16400(E)
Warners(E)

Produced by Paul McCartney, Scaffold's "Liverpool Lou" is probably what McCartney wanted to record himself but was too afraid of criticism. It's a traditional British pub sounding record which all the mums and dads will buy and sing along to. Nice but not too exciting. The flip is a great talk-record telling the story of early Brit-rock and the Beatles through cliches and old trivia. McCartney has so much of his tongue in his cheek that he almost choked. Whether it's funny or sad, I don't know, but it's a must-listen, that's for sure. (AB).

Written and produced by brother Paul McCartney. The track has that "Band on the Run" feel, but is very strong. McGear's voice is charming, as are the lyrics. The acoustic backing is pleasant, and the sax sound and break are amazing. Enough said. It's a great single! (JF).

Mud	"Rocket"/"Ladies"	Rak 178
First Class	"Bobby Dazzler"/"Lavender Man"	UK 73
Bay City Rollers	"Summerlove Sensation"/"Bringing Back the Good Times"	Bell 1369
Barry Blue	"Miss Hit and Run"	Bell

Mud come back from their "Cat Crept In" loser with a good, but rather derivative release. It's some more Presley takeoffs again, with some typical Chinn-Chapman melody and production moves. A good listenable summer record, but they can do better (I Hope). (AB).

"Beach Baby", the elaborate UK session man California-sun epic is quite nicely mounted. But the group/record label made a fatal mistake; running pictures of aging bores who comprise the "group", thus destroying the myth of fun loving, tawny West Coast musicians. "Bobby Dazzler" is their newie, and is less complicated and also less good... (less good???) It mixes a Harry Chapin story-in-song about a manipulated, trendy pop star, with a Roy Wood Chorus. Silly, but Okay... (JF).

The Bay City Rollers follow up "Shang-a-lang" and Barry Blue comes back from the rather plain "School Love" with "Miss Hit and Run". Both these records are excellent summer radio-records, with high harmonies, good, catchy choruses, lotsa bells, and handclapping. My fave is the Barry Blue record which is one of his best yet. More, more, more!!! (AB).

Cozy Powell	"Na Na Na"/"Mistral"	RAK 180
Slade	"The Bangin' Man"	Polydor 2058492
Suzie Quatro	"Too Big"/"I Wanna Be Free"	RAK 174
Patti Smith	"Hey Joe"/"Piss Factory"	MER 601

Cozy Powell's new record is simply a fine pop-rock formula record. It's a vocal record, and quite adequate on that end. Musically it's excellent, driving along telling the story of a guys love for the drums, and how he went along becoming a drummer. This is how Slade should be sounding, but they're not; so for now, Cozy P. is on top. (AB).

It certainly is sad when you see 'rock stars' as they really are. Slade were filming their first movie "Flame" at a recording studio, and it took me at least seven double-takes before I recognized the stars from the roadies. You'd think the title would refer to a fellow in pursuit of nocturnal activities. No such luck. Slade are more tiresome than T. Rex. Dave Hill puts slide on his guitar, thinking he can fool fans into believing he's playing a riff he hasn't played in every other Slade release so far. Noddy's voice is irritating, and... oh no, here comes the screaming. Rock for British coal miners with a garish taste in garb. (JF).

Suzi attempts rough neck blues, and falls right on her leather coated rear. It's the worst Chinn & Chapman to date. Suzi suffered from not being on TOTPS, and I can't understand all the fuss about her from the USA. One plus: the title which ten years ago would have caused a bit of elbow-nudginh among local farmers. (JF).

After years on the "avante-poetry circuit", Patti tries to widen her appeal by using rock to back up her efforts. This first release, independently produced by Lenny Kaye (who also plays guitar) is quite a stellar debut. Patti oozes fire and sincerity which most of the rest of the pop/rock world lacks. "Hey Joe" is mostly spoken and builds up to a fevered pitch with flailing, stuttering lead guitar riffs. The original "Piss Factory" is a superfine 4:41 rebellion which does not let down for the entire span. These two sides show Patti to be a gifted and fluent poet (ess), who can successfully combine her readings with evocative music. She is also a moving vocalist when she sings and perhaps the next release will showcase that area of her talent more. For all those who feel sorry about missing the Beat era, get this record and sit around late at night getting drunk/high with your friends. Then put on the MC5 or Stooges or Kerouac or Charlie Parker or Sun Ra or the Ronettes or Jimi Hendrix or Eddie Cochran---or Patti Smith. (AB).

SINGLES IN BRIEF:

T. Rex "Light of Love": Marc attempts to go back and capture some of the old bopping elf neatness of his Warrior days, yet only partially succeeds here. Nice repetitive "la-la" chorus, and chunk beat, but he's done it all before. (JF).

Lance Romance "California Summertime"/"Hollywood Nites"; Now-8. Kim Fowley back here with a great one-shot. Gay surf rock is here with moog and all. Good production, sound, and lyrics. The flip is an ode to Rodney & his Disco; quite pleasant, and in all a must-own record. As Greg said to me: "Who says N.Y.'s got a monopoly on trash?". (AB).

Cockney Rebel "Mr Soft"/"Such a Dream"; EMI 2191. S. Harley and Co. come back from "Judy Teen" with their most commercial effort to date. "Mr. Soft" as usual is all Ray Davies/Bolan/Bowie, but the melody is infectious and the vocal performance interesting. S. Harley may surprise us all and be a legitimate success after all. (AB).

The Rubettes "Tonight": Poly. 2058494. So "Sugar Baby Love" is making the US charts too, huh? You suckers! That record was grating, but wait til you hear this one, which sounds like its predecessor at half volume, (mostly due to a change in vocalists). These guys are a good laugh. A bunch of drunk looking bartender types in caps and doo-doo suits, getting a breather from session work. Their wives and kids must be happy to see daddy on Top of the Pops. I'm Not. (JF).

Paul Da Vinci "Your Baby Ain't Your Baby Anymore"/"She'll Only Hurt You"; Penny Farthing 843. Paul was the lead singer for the Rubettes but has left to go out on his own and took his higher-than-high falsetto with him. The Rubettes first without him is vocally weak, but his own lays it right on the line. Commercial melody, lots of production tricks, and so many high vocals that I think they must squeeze the guy before he sings. In all a wonderful pop record, definitely interesting, and trashy as all hell. (AB).

Paul Nicholas: "D.J. Saturday Night"; Col. 46050. Paul Nicholas started out as that amazing bloke Oscar who had some fine records on Reaction with the aid of David Bowie, Pete Townsend, and the Gibb Bros. Then he went onto becoming Paul Nicholas and put out some solo records (mostly cover versions) and was the lead in the British production of Hair. Now Paul (real name: Beusalinck) is back with an American single, released a few months ago in England as well. It has a catchy melody, with a spoken D.J. vocal part. A bit of a mish-mash really, but could have been a fluke Top 100 record. (AB).

Gary Glitter: "Always Yours"; UK Bell. Gary, your hirsute bozo! This is great. Fast, catchy, and lots of cheeky innuendos. Probably the best to date, as he's given it a Chinni-Chap sound, and proves that imitation is the best form of flattery. Adam Faith: "I Survive" Warners. Sometimes a record comes along that has one thing going for it, and despite all the cliches that surround it, you buy it for that reason. This has a great bass sound. The rest is nice---but it's all secondary. The bass was recorded that strongly and mixed that far up for a reason. I'm hooked. (JF).

Albums

Bryan Ferry
Suzi Quatro
T. Rex

Another Time, Another Place
Quatro
Light of Love

Island
Bell 1313
Casablanca 9006

I like Bryan Ferry. True, all his fast songs sound like "Virginia Plain", and all his slow ones sound like "Virginia Plain" at 33 & 1/3rd, but he has his own style which defies description. Roxy Music, though falling apart in dribs and drabs, still are something good, and Bryan's first solo LP was a gem. This one isn't nearly as swell. Why? He's lost his tongue, along with his cheek, now showing his illusion to being the next Frank Sinatra won't work. Another Time... is a calculated step in that direction, and its seriousness weighs too heavy on his talent and the songs involved. "The In Crowd" is great, due mainly to the guitar and the way Ferry gives the song a snotty "in" feel, as if only he is chic enough to hang out in Biba's. English pseudo decadence. "Smoke Gets in Your Eyes" is the other goodie. The others are all right, but very forgettable, and on the whole the LP barely holds up. Ferry's strongest point is being a member of a rock band, HIS rock band. He is too stylized to do much else with successful conviction. (JF).

Suzi's had some mild success here, with some singles into the Top 100 and a healthy selling album. Hence Bell has rushed out this album, to catch up with British RAK. The "A" side has three singles, "Devil Gate Drive" (adequate); "Too Big" (rather terrible); and the new one, "The Wild One" (great title and nice change of pace). "Keep A Knockin" is performed superbly with the song being made into a great-double-entendre girl-boy epic. Note the especially fine intro. "Move it" is a pretty good rocker which shows that Suzi can limit her boogie excesses and rock out if she wants to. Side two is quite uneven, with a couple of boogie tracks and in general overlong cuts pervading. This is Suzi's second album which showed promise but was no where near satisfying. It'll sell, on the strength of a couple of cuts, but as albums go, it's still a long way from what Suzi is probably capable of. (AB).

It was so easy telling Diamond Dog Bowie to get lost, but Marc Bolan is a tough kissoff. I really adored this little imp. Drew his picture all the time. Friends even nicknamed me J. Rex for awhile. I'm sorry but don't play it again, Telegram Sam. I'm catching the first flight out of Casablanca and I'm not coming back till you wipe the tearstained rouge off your chubbing face. (JS).

Abba
Be Bop Deluxe
Eric Clapton

Waterloo
Axe Victim
461 Ocean Blvd.

Atlantic 18101
UK Harvest
RSO 4801

Some very fresh pop here from Abba, but there's also some gimmicks and boring formula stuff too. In all there's a very nice, listenable, full sound, but Abba tries to touch too many areas--ie there's a reggae song, a comedy song, a mums and dads song, a bubble gum song etc. "Honey Honey" is very nice, and I much prefer the girl vocalists to the male counterparts. If you listen carefully to Waterloo you'll hear steals from all your favorite pop groups and songs. Of course its all in good fun, and since "Ring Ring" combines them all into a fine track, who's to care? For \$1.98 you can't go wrong. (AB).

Before this band split up, they were held as being the next biggie to happen. Tsk, tsk. Definite nonsense. This album is terrible. The leader, Bill Nelson (who's reforming the group) is the target for the praise, and his guitar playong is just average---no restraint, attempted flash, and lots of feedback endings. His voice is a dull, lifeless Bowie. He looks like an Italian kid from the Bronx who got punched in both eyes while listening to Pin Ups. The songs have titles like "Jet Silver" and "Dolls From Venus" (actually one of the better tunes), and "Night Creatures". Ho Ho. "Third Floor Heaven" has obvious Lou Reed macho lyrics and guitar cops straight from "Sweet Jane". This boy has too many heroes. The rest of the band members were very ugly, and the production is sub-standard. Be forewarned; the buyer is the Real Victim. (JF).

It's quiz time folks. Try and pick out which one of these is the official TRM review of Eric Clapton's latest album. The winner gets a complete set of Chicago albums:

(1): Eric's back. That's incredible! Three years I've waited. He's a fuckin' fine guitarist, man. Old slow hand. Whew, my man is back. I Can't believe it..where's my guitar?

(2): Boredom seeps in. Aging giant brings new category to rock music, along with his new album. You've had folk-rock, pop-rock, and acid-rock. Try pity-rock. Legends (?) should remain that way, and not attempt comebacks. (Ed Note: You call this a comeback?) A Timely lesson which must be learned once and for all. (JF).

Kevin Ayers, John Cale, Nico and Eno (ACNE)
Adam Faith

June 1, 1974
I Survive

Island
Warners BS 2719

Granted, pulling off a minor Alan Price Xerox sound is a bit of an accomplishment but I was hoping for more from ole 'Faith'ful. "I Survived" features a throw-away solo by Richie Blackmore drenched in heavy strings and choral voices. Often, as on "Foreign Lady" or "Change", Faith sounds like he's been taking notes while listening to Village Green-Davies and Glowm-Face-Sayer at the same time. Lay off the syrup, Adam, and take a deeper swig at the Guinness and the next one could be a real jolt of survival on the caberock circuit. (JS).

"Vot Croup!!" says the German chanteuse with tired bagging eyes. I saw Nico eating ice cream on Portobello Road, complete with boots, long black dress, black cape, and shades. It must have been 84 degrees in the shade. At least she tries to live up to HER image, but she no longer looks as good as the Chelsea Girl cover. Meanwhile, Kevin Ayers remains a split personality. Half of him wants to be a star, while the other half is lazy, ineffectual, and usually drunk. Eno still runs around in beret and blue eye shadow. He's harmless and quaint. John Cale made Paris 1919, a fine album. This is a live album. It's tedious. The Kevin half has Kevin singing tracks from his albums, sounding not as good as the studio versions. The other half is Nico doing Jim Morrison's "The End" which is 'doomy' for three minutes, and then it's as much fun as Sominex. Ten minutes is TOO long. John Cale is embarrassing on "Heartbreak Hotel", 'cause he can't decide what he must project. Eno's laugh on "Baby's on Fire" is the highlight. Just when Ayers is due to get his just rewards on his own, he gets mixed up with tired talk about reformed Velvet Undergrounds, and lessens the impact of his own career. A poor move on the part of his management. A darn shame. (JF).

RASPBERRIES

SMASH LP!!

The new Raspberries have returned with a brilliant album, one which not only is a musical masterpiece, but one which also now catapults them to the top of America's pop/rock bands. They have seriously revamped their sound and image dropping their cutesy Beatle-esque sound for a more powerful rock sound. They have, in the process, become America's first punk band of the seventies, and this album proves once and for all just how good they are.

The band clearly has influences, and in fact it's easy to see where they get their inspiration from. And whether it's from the Beatles, Who, Beach Boys, or Free, the group molds all that into their own music. Here's a track-by-track breakdown of their new album:

Hit Record: This opening song reveals the theme of Side One, which is clearly aimed at the music business and the road to stardom. Yes, I know you've heard that all before but never like this. Carmen carries this song through many intricacies from soft piano sections, to rocking guitar and drums raveups. The production is full and vibrant with lots of backing vocals, castanets, and production tricks. "I wanna hit record, number one" pleads Eric, and the rest of this side shows how they're gonna go about it.

Play On: With notes taken from Roy Orbison's "Pretty Woman", new member Scott McCarl sings about one night stands, girls, critics, and lights shining 'round your head'. An amazing chorus and more powerhouse drumming ties it all together. Michael McBride's drumming must be singled out throughout the album for driving the band along to new heights of glory. A powerfully tight ending leads onto Wally's showcase...

Party's Over: With Eric telling us his desire for a #1 Record, and Scott telling us how hard it is on the road, it's now Wally's turn to tell us his story. Wally's kick-ass attitude shoots thru here in a simple Free/Bad Company-like track, which in loose terms tells of Wally's musical career, and the fact that "some people think I'm crazy, but I ain't gonna quit."

I Don't Know What I Want: This is clearly the showpiece of the album, and probably the most important American made record of the last few years. Don't mind the "I Can See For Miles"-opening chords---that's a tribute, not a steal. Here Eric indicates once and for all that the days of pretty, nice songs is behind him. This is a song of frustration, a raw punky direction which the US music scene has been greatly in need of. Not only is the melody perfect, but the solid music (highlighted by McBride's insanely deranged drumming) complements it perfectly. "My old man says success is a measure/Maybe so but I don't need the pressure/Not right now cause I gotta know..." Its all about teachers, parents, identity crisis, and all the other stuff that (supposedly) being a teen-ager is made of. But it speaks for everyone: "When I talk they just don't want to listen/Then they push me to make some decision/I can't make/And they wonder why..." "I don't know what I want, but I WANT IT NOW!!!!!"

Rose Coloured Glasses: Scott closes out this side with a somber, moving ballad brimming with optimism and the feeling that despite all the problems, everything will turn out ok. This is the closest the group gets to middle-Beatles, but it is in no way unoriginal.

All Through the Night: If side one was about the music business, then Side two is about girls and love about good times and friends. This song is a bit plain, and the horns are pretty much out of place and unnecessary. It also contains some of Eric's poorest lyrics, sounding much like something from a very early Raspberries LP.

Cruisin' Music: All is forgiven when you hear this one tho, a beautiful Beach-Boys "Driving Around" record, with a fine melody, backing vocals, and nifty production. The bells are right on time and the chorus and closing are standouts.

I Can Hardly Believe You're Mine: A nice ballad, hampered by some unnecessary tinkering around. Some bits reminiscent of Small Faces Odgens rave-ups.

Cry: A Lennon-like rocker combining the softer sounds from "Cry Baby Cry" with good rock feeling.

Hands on You: An impromptu, live-party sounding record. A cut like this used to appear on every 1968 album. Very similar to Humble Pie circa Town and Country. (Also the flip of the single "Hit Record")

Starting Over: Carmen's classical showpiece of the album; nice but rather elongated and overdone.

Side one is obviously near perfect and shows the direction that the band should take. Side two is more traditional both lyrically and musically and nowhere as successful. At their best the group is as fresh and creative as any band around today. On this album, they show their best side over 50% of the time, which is better than 98% of the rest of the music around. Hopefully, they will be able to succeed commercially on these, their own terms, and not have to change just for the search for success. With Scott coming in to help out on vocals and songwriting, the group has allowed the weight and pressure to be more evenly distributed. There's more of a band feel to this album. One gets the aura of a real group coming to the fore here. With this album recorded when the band was relatively new to each other, it's scary to think about what they will turn up with next time. With the groups influences and massive talents, it surely will be a tremendous success. Until then, Starting Over is a great point to begin at (for us as well as for the group), and now we can all stop looking backwards and start looking forward once again.



Faces For '75
(L-R): Patti
Smith
Barry
Blue
&
The
Arrows



1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

RECORDS Wanted!

RICHARD MUZUM
2470 Temple Drive,
Winter Park, Florida
32789

RECORDS WANTED:

Barlene Love Stumble & Fall/Quiet Guy Phil. 123
Winter Wonderland/Christmas 125
Remoties (Best Part of) Y. Breakin' Up. Phillips 120
Bennie Joe Mason Rings I Love You Annette 1000
Oase Tosses... You're My Baby 1001
The Treasures Hold Me Tight Shirley 500
Imaginations Hold Me Tight (Demo) P. Spector #1
Betty Willis Act Naturally Phil-Dan 5001
All De Lucy Yesterday 5006
George McManon Out Grow Peaches... 5007
Lovelites When I Get Soared... 5008
Also: Unknown Phil-Dan's 5002; 5003; 5004.
Modern Folk Quartet This Could Be the Night Demo
Remoties Paradise Philles Demo
Remoties Wish I Never Saw... 5009
Tim Turner River Deep AAM 1118
Tim Turner Love Like Yours 1170
Checkmates Don't Get Crazy AAM Demo
Phillips Dns EP- need sleeve for EP
Barlene Love EP w/Cover London 1411 UK
Crystals EP w/Cover 1381
Remoties EP w/Cover French EP
Tim Turner Never Need More Than This Lea. 10155 UK
A Love Like Yours Lea. 10267 UK
Crystals De Dee Ron/Has a Rebel 10239
Barlene Love Wait Till My Bobby 10284
Remoties LP You Can't Say No... Demo LP on AAM
Sound of Fall Specter LP from Netherlands (Stereo) 379 264
TONY & JOE Where Can You Be ERA 1083
KELLY OSBORNE Bells of St. Mary Tray 3006
THE HOWARDS Send It Eden 4
RAY SHARPE Linda La Gregmark 14
RAY SHARPE Hello Little Girl Garex 203
DUANES The Bells Gold Disc 3024
THE CREATIONS I'm So Happy Jamie 1197
THE BLACKWELLS You Took Advantage Of Me Muscor 1011
GENE PITNEY Every Breath I Take Big Top 3073
ARLENE SMITH He Knows I Love Him Too Much Big Top 3089
SAMMY TURNER Falling/Raincoat In The River Big Top 3089
KAREN LANE I'd Like To Miss My Graduation Big Top 77
ROBBY SHEEN How Many Nights - How Many Days Liberty 55459
ORRIST WILSON Hey There Mountain Liberty 55483
HONKY LOVE & Mary Ann Cameo 380
TERRY PHILLIPS My Foolish Ways United Artists 351
TERRY DAY Be A Soldier Columbia 42678
LAVERN BAKER That's What Girls Are Made For RCA 7945
BILLY STORM Memphis Atlantic 2119
BILLY STORM Dear One Atlantic 2098
BILLY STORM Honey Love Atlantic 2112
BILLY STORM 3000 Tears Gregmark 9
CASTLE KINGS You Can Get Him Frankenstein Atlantic 2107
JEAN DUSHON Talk To Me Atco 6198
DEREK & THE DOMINO Tell The Truth/Roll It Over Atco 6780
CARLA THOMAS I Love You Like I Love My Very Stax 0080
KILLIE GREENWICH Ain't That Peculiar Bell 855
THE RAINBOWS Don't Let Go Jubilee 5497
CAROLE KING School Bells Are Ringing Dimension 1004
IBALIA BOND Some Kind Of Wonderful Dimension 1007
BIG DEE IRWIN & The Christmas Song Dimension 1021
RON WINTERS Snow Girl Dimension 1022
SONNY CURTIS A Beatle I Want To Be Dimension 1024
CAROLINE DAY Teenage Prayer Dimension 1025
SMOKEY OWENS Smokey/Tweedle Dee Dimension 1027
RON WINTERS Back In The USA Dimension 1029
JOHNNY PINA Goodbye To Hillsdale High Dimension 1030
CABIN CREW Lovers Come Dimension 1031
THE COOKIES I Never Dreamed/Old Crowd Dimension 1032
RON WINTERS How Can You Kiss A Sports Car Dimension 1033
PETE COOKE Little Darlin'/I Won't Cry Dimension 1037
LULLABIES My Heart Cries For You Dimension 1039
DELAGARDES Forget About The Guy Dimension 1040
SPANDIELLS Say No Girl Dimension 1041
ROBBY SHEEN My Shoes Keep Walkin Back To Dimension 1043
PATTY LIVINGSTON I've Got My Baby Dimension 1044
SMOKEY OWENS Come Up And See Me Sometime Dimension 1045
REMYTIES He Did It Dimension 1046
CANDARLES I'm Sorry Baby Dimension 1047
MAGNIFICENT VII Show Me Dimension 1050
WOOLLY RICKETT Bye Bye Baby Dimension 1051
CINDERELLAS Please Don't Wake Me Dimension 1026
Gimme Specter Lovers Lover w/ "Go out & Get it" on B Side
THE ROLLING STONES
Picture Sleeves for the following:
Don't Fade Away London 9657
Tell Me 9682
It's All Over Now 9687
Time Is On My Side 9708
Heart Of Stone 9725
Satisfaction 9766
Get Off My Cloud 9792
Ruby Tuesday 904
We Love You 905
Street Fighting Man 909
I Faded Away French EP's. Decca 457-031
I Wanna Be Your Man 457-026
Carol 457-036
It's All Over Now 457-039
If You Need Me 457-043
Heart Of Stone 457-066
Sad Day/Fortune Teller Decca Y 7291
Little Queenie/Love In Vain Decca 13126
Disc or Tape: Reelin' & a Rockin', Tracks Of My Tears, & School Boy Blues
It Should Be You GEORGE BEAN U. K. Decca 45
Doo Doo Doo Doo (Heartbreaker)/Star Star (Germany)
Parachute Woman/Surprise Surprise
Sympathy For The Devil/Prodigal Son
Let It Rock/Blow With My
You Can't Always Get What You Want/Sad Day
Exile On Main Street Blues
Greatest Hits LP (Netherlands)
Greatest Hits (Germany)
Bravo Rolling Stones (Germany)
Best Of Rolling Stones Vols 1 thru 6
LARRY WILLIAMS Larry Williams Speciality 2109
SHAMONI LAS Leader Of The Pack RB 20-101
SHAMONI LAS LP or Other Red Bird LP with matrix #1
LSP 5003 & LSP 5004

Cry For A Shadow
Please Please Me/Ask Me Why
From Me To You/Thank You Girl
Sis Liebt Dich/I'll Get You
Love Me Do/PS I Love You
Please Please Me/From Me To You
Do You Want To Know A Secret/Thank You...
Love Me Do (Canada)
From Me To You/Thank You Girl (Canada)
Penny Lane (Advance D J Demo)
Get Back (D J Copy)
Don't Pass Me By (Sweden)
Back In The USSR (Italy) with Pic Sl. Apple 6847
Ob-La-Di Ob-La-Do (Germany) with Pic Sl. Apple 0006 0408
Come Together/Something with Pic Sl. Apple 04962
All Together Now/Hey Bull Dog w/Pic Sl. Apple 04982
My Bonnie Polyester 52 273
Christmas Fan Club 45's 1963-65 LYN 492, 757, & 948
Can't Buy Me Love (Yellow Plastic) Capitol 5150

THE BEATLES (OTHER)

Bootleg Disc or Tape with any of the following:
"Hello Little Girl", "It's For You", "Eight Arms To Hold You", "Not Guilty", 8 minute "It's All To Much", 24 minute "Helter Skelter", "Like Dreamers Do",
Bootleg EP "Peace Of Mind"/Carol/Lend Me Your Comb/
Lucky Miss Candy/Shake Rattle & Roll
Bootleg EP "I Got A Woman"/Shout/I'm Sure To Fall/
Sis Liebt Dich
Plastic One Band Demo 45 "What's The New Mary Jane?" (U K Apples 1002)
Beatles Juke Box Mini LP's "Meet The Beatles",
"Beatles Second" & "Something New" with covers
ANY BEATLES MONTLIES MAGAZINES & Special Christmas Issues
THE BEATLES LP's... LYN 2153
From Them To You PMCS 306
Beatles Hottest Hits (Sweden) Capitol T 6054
The Worlds Best Capitol T 6063
Twist & Shout (Canada) Tower SKAO 5000
Long Tall Sally (Canada)
Sing Along With The Beatles (US)
As Sweet As You Are (not Yellow Matter Mustard release)
Advance DJ Demo of Original Get Back LP; also wooden box designed for Get Back LP but not used.
Big Hits - England & U S A Capitol ST 2125
Advance Mix Acetate Demo of LP "Rings" (unscratched)
D J Memo of "Jet" 45 and "Band On The Run" 45
What Is Life with Pic Sleeve (Germany) Apple 0006 04751
Give Me Love with Pic Sleeve GEORGE HARRISON
Power To The People with Pic Sleeve Apple 0006 04766
Two Virgins LP (England or Europe) Apple SAMPOR 2
Power To The People/OPEN YOUR BOX U.S. Apple 1830
Mother/Why Pic Sl. with "John Lennon/Yoko Ono both sides
Woman Is The Nigger Of The World with Green Apple label
PAUL McCARTNEY
Demo Copy of LP "Ram" with Paul's intros of songs
D J Memo of "Jet" 45 and "Band On The Run" 45
Eat At Home with Pic Sleeve (Germany) Apple 0006 04864
Back Seat Of My Car with Pic Sleeve
Uncle Albert-Adm Halsey with Pic Sleeve
Hi Hi Hi with Pic Sleeve
Live & Let Die with Pic Sleeve
My Love with Pic Sleeve
Helen Wheels with Pic Sleeve
Jet with Pic Sleeve
Name of the Game Test Pressing of 45 BADFINGER
Trash LP WHITE TRASH Apple ST 3356
Thingumblyob 45 with pic sleeve BLACK DYKE MILLS
Sour Milk Sea 45 with Pic Sleeve JACKIE LOMAX
New Day with Pic Sleeve
Maybe Tomorrow with Pic Sleeve (45) IVEYS
Death Of Samantha 45 with Pic Sleeve YOKO ONO
Run Run Run 45 with Pic Sleeve
Woman Power 45 with Pic Sleeve MORTIMER
Test Pressing of Apple LP
Test Pressing of Apple 45 "Two Of Us"
Test Pressing of Apple 45 "Everlode Woman" ELEPHANTS MEMORY
King Of Puh "BRUTE FORCE" Apple 8
Lontano Dagli Occhi MARY HOPKIN Apple 7
Prince En Aylgnon Apple 9
Que Sera Sera Apple 16
Those Were The Days (sung in French) Apple FO 131
Those Were The Days (sung in Spanish) Apple 45
My Sweet Lord/Long As I Got My Baby PRESTON-29
Dear Angie/No Escaping Your Love THE IVEYS Apple 14
Caroline In My Mind/ Taking It INJAMES TAYLOR's 1805
Everybody's Got Something To Hide/FATS DOMINO. Reprise
Demo 45 F Is Not A Dirty Word Apple PRO 6198 DAVID PEARL
Demo 45 Hippy From NYC Apple PRO 6545
Interview with The Beatles Demo LP Apple KENNY EVERETT

LEATHER-STOLLER LABELS

THE POETS I'm Stuck On You Red Bird Label
THE FOUR EVERS You Never Had It So Good Red Bird 10-078
Following Other Red Bird Labels 45's
10-002 10-035 10-047 10-057 10-067 10-077
004 037 049 059 070 079
005 038 050 060 071 080
007 039 051 061 072 081
027 040 052 062 073 082
040 042 054 063 074 084
027 044 055 064 075
031 046 056 066 076
Following Blue Cat Label 45's: 101, 104, 105, 106, 107, 109, 110, 111, 112, 113, 115, 116, 117
Following Tiger Label 45's: 103, 105 & any others higher
Any Daisy Label 45's
THE CITY LP "Now That Everything's Been Said" 1244012
BABY SITTIN ABC 9986
CAROLE KING A Very Special Boy Alpine 45
CAROLE KING The One To Stand Beside You MCA 45
TOM & JERRY LP Greatest Hits Pickwick SPC 3059
JACK NITZSCHE Hits Of The Beatles Reprise S 6115
MAE WEST Wild Christmas Tower or Decca
MARILYN MONROE Let's Make Love (Soundtrack) Columbia
MARILYN MONROE Some Like It Hot (Soundtrack) United Artists
BILLY PRESTON Club Meatin' Capitol ST 2607
WILLIAM DIXON Blues Bluesville 1003

AUCTION

AUCTION/SET SALE U.S. imports, records, promo, etc.
Capt. Beefheart Diddy Wah Diddy.../Feelin' AAM Mint
Black Dyke Mills Band Thinsamabeb/Yellow Sub. UK Apple
David Bowie RCA promo e.p. (4 cuts) PS Mint \$1
"John, I'm Dancing/Rand On... German PS
Drive In Saturday/Round German PS
Free Feet (1&2) (diff. recording) Ger. PS
Sweedish PS M
Space Oddity/W.E.B.F.F. (acoustic) Ger. PS
Life On Mars/Man Who Sold UK PS
Jean Jeanie/Ziggy German PS
All the Madmen (edit.)/same Mercury DJ
Space O (Stereo)/mono DJ Mercury
Space O/W.E.B.F.F. (diff.) Mercury
Love You Till Tues (diff.)/Did You UK Deram
Can't Help Thinkin' And I Say UK Pye Mint
Waterloo Sunset/Act Nice & Gentle UK Pye M
Long Tall Sally/Teek My Baby Home UK Pye M
Todd Rundgren I Saw The Light/Mariene French PS
Juk Box ep (Something/Anything) PS
Frank Zappa Wot! Will This Morn/Daddy French PS
Mothers of Invention My Guitar/Dag Breath Re.0840
"My Guitar/W.P.L.J. Bizarre 0892
Jimmy Carl Black (promo dialogue & music) Uni PS
Roger Ruskin Spear Rebel Trouser e.p. UK PS
Various "Vote '72"-Regis. ads w Rundgren/Beach Boys etc.
Paul McCartney/Wings Hi.Ni.Ni/C'mon Israel PS Parla.
"Live... Lie/Die/Lie Around German PS
My Love/Mess Sweedish PS
Bat At Home/Smile Away German PS
Ireland/instrumental ver. Israel PS
T. Rex Get It On/Was A Time/Ran.Ramp UK PS
Swan/SF Blues Blue Thumb
Hot Love/Woodland Rock/Mountain UK
Thunderclap Newman Accidents (diff.) I See It All PS
Wild Country/Holly. Sw. PS /Sweed.
John Lennon Woman Is Nigger/Sisters Sweedish PS
Mother/Why Sweedish PS
Imagine/So Hard Sweedish PS
Power To People/Box Sweedish PS
Ronnie Hawkins (promo talk) Cotillion
Beatles -one sided Apple "Let It Be" promo dialogue
Nico/Velvet Underground Penna/Patato/Sunday Morn Verve
Humble Pie Natural Born Boogie/Wrist Job UK
Big Black Dog/Strange Days UK AAM
Shine On/Mr. Ring UK AAM
Ravi Shankar joi Bangla e.p. Apple PS

BEATLES NOTE: I am selling almost every label Beatle US 45 & EP, most with picture sleeves/ Send lists of records you need and offers. Best bids notified.

David Bowie First LP UK Deram Excellent
"U.S. Stereo
Hunky Dory Test Pressing-white sleeve.
Man Of Words/Music U.S. Mercury M St.
There Are But 4 U.S. Immediate
Alone Together (original color vinyl) BT
Dave Mason PTOFF!!! Sire Stereo VG+
Deviants 3rd LP (test pressing) Stereo VG+
Geng Magick Brother French HGM Mint \$5-
Byrds Don't Make Waves Soundtrack MGM Stereo
etc... Preflyte Together Mono
Early L.A. Together Stereo
Lou Reed Test pressing of first RCA LP Stereo
Stooges First LP Mint Stereo-\$2.50
Mick Farren Kona UK Transatlantic W Stereo
Pearls Before Swine Balaklava ESP Stereo VG+
(test pressing autographed by group)

All Records-unless noted, are MINT!

Promo junk, etc.
Bowie 38 different RCA photos (unusual) -\$35-
3 Mercury Promo photos \$5-
1 Deram 8x10 photo \$1-
1 photo Bowie in gown w FLOWER! \$1-
2 Deram Bios \$1-
21 pages Mercury bios etc \$3
"Starman" stickers 35¢ (stick
Hunky Dory Press Kit (Special Envelope) \$2-
Ziggy plastic bag \$1-
Bumper sticker \$1-
Tatooes-(Ziggy characters) RCA 50¢ per 2"x3".
Pin Ups cover color stickers 35¢
Posters- B&W of Bowie with Leg in Air
Posters- Cartoon, color \$1-
Humble Pie 1 AAM 8 by 10 \$1.50
Anette Peacock press kit (RCA) \$2-
Pearls Before Swine 1.8 by 10 photo (ESP) \$1.50
Kin Fowley 1 eight by ten photo \$1-
Led Zeppelin 1 eight by ten photo \$1.50
Alice Cooper "School Out" press kit \$1.50
"with lotosa school stuff" \$5-
16 Magazine Special issue \$2-
Love It To Death kit \$2-
Concert Book-"Killer" Tour, color. \$4
Donovan Concert Book \$4-
Kinks 3 photos plus bio \$3-
Paul McCartney "Ram" promo poster color \$2.50
Various "Friendly" postcard 50¢
Beatles auction items! (All VG+ condition)
1964 concert book 1966 concert book
McCartney Doll (NEMS), 4" w hair / Beatle Comic book
"Beatles Special"-newspaper format
Original Dell poster #02-130 /same # 02-131
Beatlecolor Pin Up Album magazine
"Beatles" teen talk mag, w 4 8x10 color pix (as set)

WANTED: will buy or trade

"Ram" promo ads LP
Beefheart: "Moonchild/Frying Pan" 45 on AAM
Dali In Venice LP (London)

WRITE:

Brian Kinohy, 6609 Biddulph Rd.,
Cleveland, Ohio 44144

AUC

LP's

GEORGE PAMZ	Yah Yeh	MIM Imperial	LOS
CHRIS FARLOWE	Paint It Farlowe (prod. by M.)	S2016 SSSJubilate	LOS
FIFTE ESTATE	Ding Dong The Witch Is Dead	S:SSS;SSJubilate	LOS
FLAMIN GROOVIES	Spazzazz	S:SS;HJA 26487	MAIL
FLEETWOOD MAC	Rita Green's Fleetwood Mac	S:M CA 26402	MAN
FLEETWOODS	Deep In A Dream	MISS Dolton 2007	MAN
SCOLL, BRIAN AUGER & TRINITY	The Beat UK	AW-Hyder 2334-00L	VAR
BUNBAR	Blue Whale	(UK) VEG 529-015 (Fr)	VAR
	Friday on My Mind	S:SS UA 6588	GEO
	Falling off the Edge of the Earth	S:SS UA 6667	MAR
	Election	S:SS;H Elektra 74023	NEC
ish group	includes Trevor Lucas, Gerry Conarty		GEO
RENT	Sunrise	S:SS;H Buddha 5031	MEG
p from Robert Wyatt, Noel Redding-prod.	by Jimi Hendrix		MOC
MEMORY	Skyscraper Commando	Jap.) SJ:Mtomediala2533	SOC
	Introspection	SJM London 560	MAR
p from Nicky Hopkins, Charlie Watts, Jyman	vnuwacn-prod. by B.		MEP
OTHERS	A Little Bit of the Everly Bros	S:VM;WOCWB 1395	MTR
THE	Christmas with the Everlys	M:SS WB 1405	MTR
HGLS	Adam Faith	M:SS;H Any 1405	QVH
SONS	The Fallen Angels	S:M;H Roulette 2535F	MOC
SONS	On Stage with the Four Seasons	MJ NJ 1154	MOC
SADERS	Entertain You	MJM Philips 200-164	MOC
	Freedom at Last	SJM Actual 25 (Fr.)	MOD
is original Procel Harum drummer Bobb	rison)		MOL
ARRINGS	Through the Years	S;M;H Jottillon 9048	MON
CK (Mike Deasy)	Psychodelia Guitar	S:SS;Hercury 61111,	
p. fr Ben Benay, Curt Boettcher, Sandy S'Malley, Michell			MOC
EEK (Kenny Loggins' 1st group)	Gator CN:S;SS;Hercury 61311		MUS
fr Merry Clayton, Larry Knechtel-Mike	[group] is a member of		MUS
LDBERG	Blasts from My Past	S:SS;H Haddad 5081	MUS
p fr Danny Whitten, Duane Allman, Harveybe	e, C. Musselwhi		MUS
HARRINGS	The Golden Earrings (1st LP)	S:LA Capitol 2823	NIC
ODTIMES	When the Action Is	S:SS;Hendry 61111	NEW
ODTIMES	Good (prod. by Jack Nitzsch)	S:SS;HBJ 24311	"IF"
RDON & HIS JAZZPOPS Band	Hog Rat	109 S;M;DJG Dutchman	NIC
OULDMAN	The Graham Gouldman Thing	S:SS;H .395L	NYT
Asham Gouldman of 10 CC-arr. John Paul Jon	P.Neone G. Gouldman &		JOV
IT	Around Grapefruit	S:SS;H anhill 50050	JOV
IT	Deep Water	S:SS;HICA 4215	JRC
GS	Split (diff. cover than US LP)	SJM Liberty 83401(UO)	OUT
	The Hassles (Billy Joel's 1st S:M)	UA 6631	"GER"
HESTER & Brown)	Lookin Thru You	S:SS;H ontana 67579	FRID
LDEN	Carolyn Lester(Bob Dylan on R96 M:M-A)	Columbia	PAR
Man group	Population II	SJM Libbett 5002	PAR
	from rock school-heavy guitar		PAR
BE STRINGS	Bus Stop	S:M Imperial 12330	PAR
	Beach Boys Song Book	S:M- Capitol 2150	PAR
r. by Gary Usher-7 Usher, Christian song	(Wilson) reury, 1 by B.		PER
ound. by Usher-7 Usher, Christian song	(Usher) Brian Wilson		PER
SS(Duane & Greg Allman)-Hour Glass	S:SS Liberty 7536		PETE
GG	Greatest Hits(prod. by Tokes)	S:SS Jubilee 8030	PENE
& COLOURED	COAT(W.T.S. McPhee Western)	S:SS Imperial 12430	P.J.E.
S	Blow Mind	S:SS WF 21867	QAC
R	Hardwater (prod. by David Axe)	S:SS;H Capitol 2954	RAT
ROES	Tumball	M:SS;H Roulette 25297	ED
MS (Garry Rafferty or Stealers Wheel)	TS:SS;H Liberty		RAT
DIAGS (great English 60's pop group)	Ian-176 M:CA Phil200		CAR
E (Jeff Lynne) The Birthday Party(grea	S:SS S Liberty 7603		REP
PEED PRESS(Kal David & Paul Cotton)	S:SS;H Columbia 9976		THU
The Illusion (prod. by Jeff S)	S:SS Steed 37003		RIO
(prod. by Barry) Together(As a Way of L)	S:SS;H Steed 37005		RIO
A Week-End with the Impacs	M:M;WOC ng 916		RIO
N & IN-MEN	Look Out For...the Cheater	M:M;H musiland 3500	RIC
AN	Surf City and Other Swings	SJM S Liberty 7314	TOB
AN	Command Performance	S:M- Liberty 7403	BIP
ENKINS(w/Duane Allman)	Ton-Ton Macoute	S:SS;Hmpiron 33-33	MIT
ENKINS(John Phillips & Scott McKenzie)	The JCmVG Capitol 1629		BIP
ENKINS(Phillips & McKenzie) Coming Attractiv	M:VG-ve Capitol 1770		SEA
ENKINS(Phillips & McKenzie) New Directions	M:M Capitol 1951		SEA
EYES(prod. by Tony Visconti-asat. Denny	band) boppy's backu		TOM
this 2nd LP)	S:SS Ash 89, DJ		SEA
SCOPE	Side Trips	M:M;WOC 24304(DJ)	SEE
SCOPE	A Beacon from Mars	S:SS;H Epic 2533	SHI
O(John Hall, N.D.Smart, Barbara Keith)	AS&H & MGM 1686		SHI
Z-KATZ ORCHESTRAL CIRKUS (Classical Smol)	SJM Super K 6001(DJ)		SMI
The Kink Controversy	S:SS;H r- 6197		STA
Y ELSE(every Black Oak Arkansas)	The Know	S:SS se Hip7003	STA
The Koala(Australian group)			STA
KRAMER	Little Children	S:VG;H Capitol 1766(DJ)	STW
KRAMER	I'll Keep You Satisfied	S:SS Imperial 12267	SWH
REN	Lim Rock Law	SJM RCA 2176 (DJ)	SWH
COATED MINDS(J.J. Cale-prod. by Cale)	A Tr		THI
	Down the Road	S:SS;H Vira 36003	THR
Hay Joe		S:SS;H Mira 3005	JOB
All the Good That's Happenin		S:SS;H Capitol 2638	TRA
The Left Bank Too		S:SS;H Smash 67113	UNI
LINDE("Burning Love") Linde Manor		S:SS;H Intrepid 71004	UNI
great Minn. punk band)	\$100 Fine	S:VG Hexagon 681	
(Minn. punk) Distortions		S:G+ Warlok 671	
Great Minn. group)	Emerges The Litter	S:SS;H Probe 4504	
ood German, English sounding, pop group	S:SS;Hords Col 83859(he		

LOS BRAVOS Black Is Black
LONNIE MACK For Collectors Only
(reissue of his Fraternity LP "The Wham of
MAD RIVER Paradise Bar and Grill
MANFRED MANN The Five Faces of Manfred Mann
MANFRED MANN Pretty Flamingo
MAR-KETS Surfer's Stomp
MARKETTS Out of Limits
MARMALADE Best of the Marmalade
GEORGE MARTIN Off the Beatie Track
GEORGE MARTIN Salutes Instrumentally the Beatie
MAUDS Hold on (Dunwich production)
MCDOUGS You Make Me Feel So Good
MELBA WENDELSON MAINLINE (crazy Can. group)
SCOTT MCKENZIE (prod. by Phillips & L. Adler)
MARSHALL McLOUHAN (prod. John Simon) The Medium Is
MERRY-GO-ROUND (Emitt Rhodes) The Merry-Go-Round
MERSEYBEATS OF LIVERPOOL Mersey Hits
MINDSEEDERS (Eric Stewart of 10 CC) A Groovy Kind
MINDSEEDERS (w/ Eric Stewart) With Woman in Mind
MIXLE The Mixn (soundtrack)
MOBY GRAPE (orig. unretrouched cover) Moby Grape
MOBY GRAPE Moby Grape '69
MODERN FOLK QUARTET The Modern Folk Quartet
(Gyrus Faryar, Jerry Yester, Chip Douglas
MODERN FOLK QUARTET Changes (Faryar, Yester, Doug
MONTAGE (songs by Mike Brown & Feher-prod. M. Brown
Morning
MORNING C. Elliot, Denny Doherty) The
MUSIC MACHINE (Turn on) the Music Machine
MUSIC MACHINE The Bonniwell Music Machine
NEW RENAISSANCE SOCIETY Baroque n' Stone (Stone)
NICE The Nice (not Col Sp rod record)
NICO Chelsea Girl
"IRVANA All of Us (a UK Islan' record)
JITTY GRITTY DIRT BAND Riccochet
JACK NITZSCHE The Lonely Surfer
JOVELLS (good American pop group) Happening
JROCHDS 'Twistin' at the Roundtable
OUTSIDERS Time Won't Let Me
GERRY & PACEMAKERS I'll Be There
FEDDY & PANDAS Basic Magnetism
FRISCILLA PARIS (of Paris Sisters) Friscilla Sings
(the) Limer notes by none other than Phil
PARIS SISTERS Golden days of the Paris Sisters
PARIS SISTERS Sing Everything under the Sun
(prod. by Jack Nitzsche - I Giffin, King song
PETER & GORDON Sing & Play the Hits of Wash.
PETER & GORDON in London for Tea
PLEASURE PAIR (prod. & arr. by David Gates) The Plea
PNET & ONE MAN BAND Post and the One Man Band
(early Hands, Hands & Feet - w/ Nicky Hopkins-g
P.J. PROBY P.J. Proby
QUEEN'S NECTARINE MACHINE The Mystical Powers of
RACKET SQUAD The Racket Squad
EDDIE RAMBEAU Eddie Rambeau Sings Concrete
NATIONALS The Nationals
RATTLES The Rattles Greatest Hits
CARL REIMER & MEL BROOKS 2000 Years with
REMAINS The Remains
TURLEY RICHARDS The Many Souls of Turley Richards
RIGHTEOUS BROTHERS You've Lost That Lovin' Feeling
RIGHTEOUS BROTHERS Back to Back
RIVINGTONS Doin' the Bird
ROCKY FELLERS Killer Joe
TIM ROSE (author "Morning Dew") Tim Rose
BILLY JOE ROYAL Down in the Boondocks (prod. Joe
BOBBY DYBEL All the Hits Volume 2
MITCH RYDER & DETROIT WHISLERS Breakout
SAGITTARIUS Present Tense
SAGITTARIUS The Blue Marble
TOMMY SANDS This Thing Called Love
SEEDS Future
SHADOWS OF KNIGHT Back Door Men
SHIRELLES The Shirelles Swing the Most
SHIRELLES The Shirelles Greatest Hits
SILKIE You've Got to Hide Your Love
(Lennon, McCartney, & Harrison play on the title
SMALL PAGES Small Pages
STANDELLS Try It
STATUS QUO Messages from the Status Quo
SHANGHELOVES I Want Sandy
SWINGING BLUE JEANS Hippy Hippy Shake
SWINGIN' MEDALLIONS Double Shot
THIRTEENTH FLOOR ELEVATORS Easter Everywhere
JOHNNY THUNDER Loop De Loop
TRIPSICORDH MUSIC BOX San Francisco Sound-MX
TROGGS Love Is All Around
UNITED STATES OF AMERICA The United States of America

WBS Press 73003
WBEA Elektra 74072
WBA Memphis Man!
WBA Capitol 185
WBS Ascot 16018
WBS UA 6549
WBS Liberty 7226
WBS MB 1537
WBEH Epic 26553
WBS UA 3377
WBS UA 6539
WBEH Mercury 61135
WBS-H Bang 213
WBS-H 5729
The 02 SVGor Col 212440
SVG / sage Col. 9501
SVGS-HAM 4132
Mig Arc 830 (Can.)
M/M/H Pontana 2755L
S/M-Pontana 5403(UK)
S/M/H Amsterdam 12007
M Columbia 2698
S/M Col. 63430(UK)
M/H MB 1511
WBS-H MB 1516
WBS-Hardards M. Brown
S/S-Haurie 2049
S/S-Haul 38
S/S-HV-final Sound
S/S-HV-732
MIG HBR 8504
022 S/S-H/diate
M/S-H-Lve 5032
S/S-H 602L
S/M-Herty 751
M/H 6101
73 SVgers Rec: 12
M/H wicket 766
S/VG-uptol 231
S/S-Huric 201
S/S-Hwer 5125
S/M-Helf York 400
S/S-H 4906
S/M-H 2259
S/S-H well son
M/S-H-pitol 2336
S/S-H-pitol 27-7
S/M-Hair UCI 73036
S/S-H-mount 5010
um)
S/S-Herty 7-21
30666 S/S-Gamble
S/M-walce 8026
S/M DynoVoice 900
S/S-Hew 1334
S/S-Hervey 61127
S/M-GwirdPacific
S/S-H 24212
76 M/S-H Century
S/VG-Wocles 4007
S/S-Hales 4009
S/S-Herty 3282
M/VG-apter 512
S/M-Holumbia 9577
S/VG-Holumbia 9203
M/VG-ame 1040
S/S-HewVoice 2002
S/S-Holumbia 9644
S/S-Hether 1002
S/S-HPT 2038
S/S-Hunwich 667
S/S-Hicewise 4001
S/S-Hetter 507
M/H-Pontana 27548
M/H-Peca 235(Or.
S/S-H-Her 5098
S/S-H-Concept
M/H-H 211
S/S-Hperial 12261
M/S-H-Sam 27003
S/M-HA 5
M/S-H-Biamond 5001
S/S-H-Ham 3016
S/S-H-Ham 6756
S/S-Holumbia 9614

CONTACT: VERN SANDEN, 343 97th Lane NW, Coon Rapids, MN., 55433.

The RED-BIRD Nest



- 000 The Latin Quarters Mira Mira/Mambito
(Altho numbered as 000, this record was issued about the time of Redbird 12)
- 001 Dixie Cups (1) Chapel of Love/Ain't that Nice
- 002 Jersey Red Shine on Harvest Moon/No Other Baby
- 003 The Lovejoys It's Mighty Nice/Payin' (For the Wrong I've Done)
- 003 The Jelly Beans (9) I Wanna Love Him So Bad/So Long
(Both issued as 003; Lovejoys dropped when Jelly Beans became a hit)
- 004 Chi-Chi McCauley I Know He Loves Me/Memory Lane Without You
- 005 The Rockaways Top Down Time/Don't Cry (Tomorrow's Tears Tonight)
- 006 Dixie Cups (12) People Say/Girls Can Tell
- 007 The Honeyman Brother Bill (The Last Clean Shirt)/James Junior
- 008 The Shangri-Las (5) Remember (Walkin in the Sand)/It's Easier to Cry
- 009 The Butterflies (51) The Swim/Good Night Baby
- 010 Alvin Robinson Fever/Down Home Girl
- 011 The Jelly Beans (51) Baby Be Mine/The Kind of Boy You Can't Forget
- 012 Dixie Cups (39) You Should have Seen the Way He Looked At Me/No True Love
- 013 The Election Year 1964 Novelty Cut-in Record pts. 1 & 2
- 014 The Shangri-Las (1) Leader of the Pack/What Is Love
- 015 Barry Mann (94) Talk to Me Baby/Amy
- 016 The Butterflies I Wonder/Gee Baby Gee
- 017 Dixie Cups (51) Little Bell/Another Boy Like Mine
- 018 The Shangri-Las (18) Give Him A Great Big Kiss/Twist & Shout
- 019 The Shangri-Las (91) Shout/Maybe
- 020 The Trade Winds (32) New York's a Lonely Town/Club Seventeen
- 021 Roddie Jay (86) Come Back Baby/Love Hit Me With a Wallop
- 022 Jimmy Rice The Grass is Always Greener/Spanish Perfume
- 023 Steve Rossi My Claire de Lune/Set My Love To Music
- 024 The Dixie Cups (20) Iko Iko/Gee Baby Gee
- 025 The Shangri-Las (53) Out in the Streets/The Boy
- 026 Jeff Barry I'll Still Love You/Our Love Can Still Be Saved
- 027 Jimmy Rice Or Not At All/Nobody But You
- 028 Tradewinds Girl From Greenwich Village/Rock & Roll Show in Town
- 029 Steve Rossi Wheres the Girl/Nobody But You
- 030 Shangri-Las (29) Give Us Your Blessings/Heaven Only Knows
- 031 Roddie Jay He's Easy To Love/La La Song
- 032 Dixie Cups Gee the Moon is Shining Bright/Gonne Get You Yet
- 033 The Tradewinds Summertime Girl/Party Starts at Nine
- 034 Ellie Greenwich You Don't Know/Baby
- 035 Steve Rossi Try To Remember/How Deep is the Ocean
- 036 Shangri-Las (99) Right Now & Not Later/Train from Kansas City
- 039 Sidney Barnes I'm So Glad/You'll Always be in Style
- 040 Andy Kim I Hear You Say (I Love You)/Falling in Love
- 041 Orpheus My Life/Music Minus Orpheus
- 042 Jimmy Cross Hey Little Girl/Super Duper Man
- 043 Shangri-Las (6) I Can Never Go Home Anymore/Bulldog
- 044 Tawney Reed Needle in a Haystack/I Got a Feeling
- 045 Murray the "K" Its Whats Happening Baby/Sins of a Family
- 046 Poets I'm Stuck on You/Merry Christmas Baby
- 047 John Hammond I Can Tell/I Wish You Would
- 048 The Shangri-Las (33) Long Live Our Love/Sophisticated Boom Boom
- 052 Frugal Sound Norwegian Wood/Cruel to Be Kind
(Some of 052 pressed as the Bluegel Sound)
- 053 The Shangri-Las (65) He Cried/Dressed in Black
- 055 The Insiders Chapel Bells are Calling/I'm Stuck On You
- 057 Ral Donner Love Isn't Like That/It Will Only Make You Love
- 058 Dickie Goodman (70) Batman & His Grandmother/Suspense
- 059 Kane & Abel He Will Break Your Heart/Twist Is Back
- 060 New York Sounds Good Lovin'/Drag Street
- 061 The Ramblers Love is All A Game/Like I Love You
- 064 The Fifth Estate The Highway/Hymn of Love
- 065 The Young Generation Like What Me Worry/Why Can't I Say
- 066 006 Past, Present, Future/Paradise
- 068 The Shangri-Las (59) Past, Present, Future/Paradise
(Also issued with "Love You More Than Yesterday" as a B side)
- 069 Seven of Us How Could You/Way to Your Heart
- 071 Bobby Moore & Fourmosts It Was a Lie/Girl You Do Something To Me
- 072 The De's & Don'ts I Wonder if She Loves Me/Our Love May Not Live
- 074 The Shaggy Boys In the Morning/Stop The Clock
- 078 Four-Evers You Never Had it So Good/What a Scene
- 080 The Seven of Us Jamboree/It's Not Easy To Forget
- 082 The Five Card Stud Be-Bop-A-Lula/Everybody Needs Somebody
- 083 Odds & Ends Before You Go (Hey Little Girl)/Never Learn

(Note: 048 was also issued with "Bulldog" as the B side)

Trio Music Co.
Inc. BMI
A Clint Ballard
Big "M"
Production

PROMOTIONAL
COPY

RB 10-003
L/S 1013
Time: 2:30

IT'S MIGHTY NICE
Jonah Russell
THE LOVEJOYS

STUYVESANT PRODUCTIONS, INC.



Trio Music Co., Inc.
BMI

Above:
Two Pressings
for 003

RB 10-003
L/S 1018
Time: 2:40

Produced by
Jeff Barry &
Steve Venet

I WANNA LOVE HIM SO BAD
by Jeff Barry & Ellie Greenwich
THE JELLY BEANS
Arr. by Ellie Greenwich

STUYVESANT PRODUCTIONS, INC.



Trio
Music Co., Inc.
BMI

Cond. by
E. Greenwich

They Couldn't
Spell Either--
JESS BARRY??

RB 10-011
L/S 1034
Time: 2:46

Arr. by
A. Butler

BABY BE MINE
(J. Barry, E. Greenwich, S. Venet)
THE JELLY BEANS
Prod. by Steve Venet & Jess Barry
STUYVESANT PRODUCTIONS, INC.



Lowery Music
BMI

PROMOTIONAL
COPY

The End
is near

RB 10-082
GG 1201
Time: 3:00

BE-BOP-A-LULA
(Sheriff Tex Davis & Gene Vincent)
THE FIVE CARDS STUD
Arr. & Prod. by Richard Perry
A Dynamite Production
STUYVESANT PRODUCTIONS, INC.

BLUE CAT:

101	Jimmy Justice	Don't let the Stars.../Guitar Player	10/64
102	Ad Libs (8)	Boy From New York City/Kicked Around	
103	Little Joseph	Story of Christmas/Christmas Jingle	
105	Bruce Forsyth	Real Live Girl/Deep Down Inside	1/65
107	Soul Brothers	I Got a Dream/Keep it Up	
108	Alvin Robinson	How Can I Get Over You/Gonna Put Some Hurt...	
110	Regents	Me and You/Playmates	
111	Ronnie Mitchell	Having a Party/Loving You More Everyday	3/65
112	Sam Hawkins	Hold on Baby/Bad as They Come	
113	Alvin Robinson	Let the Good times Roll/Bottom of My Soul	
114	Ad Libs (100)	He Ain't No Angel/Ask Anybody	
115	Bouquets	Ain't That Love/Welcoming to My Heart	
116	Fenways	Hard Road Ahead/The Fight	
117	The Goodies	The Dum Dum Ditty/Sophisticated Boom Boom	6/65
118	Evie Sands	Take Me For a Little While/Run Home...	
119	Ad Libs	On The Corner/Oo-wee Oh me Oh My	
120	Bubbles & Co.	Just One Girl/Underneath My Pillow	
121	Sam Hawkins	I Know It's Allright/Hurts So Bad	9/65
122	Evie Sands	I Can't Let Go/You've Got Me Uptight	
123	Ad Libs	Just a Down Home Girl/Johnny My Boy	12/25/65
125	Sidney Barnes	I Hurt on the Other Side/Switchy Walk	
126	Charles Brandy	Can't Get Enough of You/Without Your Love	4/66
129	Didi Noel	Let the Music Play/No More Tears To Cry	8/66
130	Eddie Jacobs	Seven Days/I'll Be Right Back	10/66

TIGER:

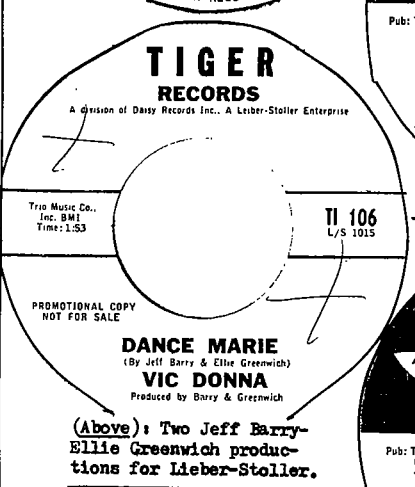
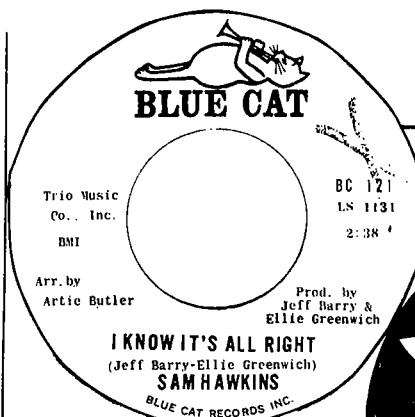
201	Tippie & The Clovers	Bossa Nova Baby/Bossa Nova (My Heart)	11/62
101	Leola & The Lovejoys	He Ain't No Angel/Wait Round the Corner	
102	Bessie Banks	Go Now/It Sounds Like My Baby	2/64
103	Dee Dee Warwick	Don't Think My Baby's Coming Back/Standing	
104	Alvin Robinson (52)	Searchin'/Somethin' You Got	5/64
105	Lovejoys	It's Mighty Nice/Payin'...	6/64
106	Vic Donna	Dance Marie/Won't Be Me Anymore	8/64

DAISY:

501	Cathy Saint	Big Bad World/Mr. Heartbreak	11/63
502	Bob Moore & The Temps	Trophy Run/Braggin'	
		(Also pressed as The Temptations)	

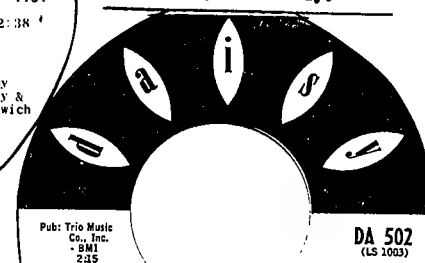
U.S. SONGS:

601	Me and Them	Show You Mean It/Everythings I Do.I.	8/64
-----	-------------	--------------------------------------	------



SHANGRI-LAS FAN CLUB
Annette Belzone
Red Bird Records
1619 Broadway
New York, N.Y.

(Below): Two Pressings for Daisy 502; instrumentals with Roy Buchanan on guitar, produced by Jeff Barry.



Jerry Lieber and Mike Stoller had independently been producing records since the early 1950's, concentrating mainly upon black blues sounds, but they were also writing and selling pop songs. By the early 1960's both Dimension and Phyllis (See TRM's #4 & #6) were channeling previously independently sold masters into their own label's hits. Dimension and Phyllis were basing a large portion of their success on the girl-group sound, and Lieber-Stoller (who known mainly for their work with male groups) were having girl-group hits of their own via the Ex-citers on UA. So in late 1962 they formed their own label, Tiger, and issued Tippie & The Clovers doing "Bossa Nova Baby". The record went nowhere (altho Elvis covered the song and went Top 10 with it), and Lieber-Stoller decided that running their own label wasn't all peaches and cream. But a year later, with the continuing and burgeoning success at Phyllis and Dimension, they formed Daisy Records, and a short time later reactivated Tiger as a subsidiary. The duo did little actual production for Tiger and Daisy. The labels acted as outlets for newer groups, or places where Lieber/Stoller could attempt to own a hit of their own. The records of this period still mainly involved black performers, but (as with Dimension & Phyllis) they were coupled with the more white pop sounds of people like Jeff Barry, Ellie Greenwich, and Artie Butler. But Lieber-Stoller didn't seem to have the business sense or desire to push the labels (and the records with few exceptions weren't so hot), so after about six months, they began to look elsewhere. They teamed up with George Goldner (who had owned and run labels like Gee, Gone & End) and formed Red Bird records. Goldner was to head the business and promotion end of things, and Lieber-Stoller would sign up new and talented writers, producers, and performers.

The first Red-Bird release was the Dixie Cups' "Chapel of Love", and the pop-Spector girl-group sound (blessed with a tremendous Barry-Greenwich song) went straight to #1. After that, everybody got a piece of the action. Mike Stoller took over production of the Dixie Cups (their hit, was produced by Joe Jones), and Jeff Barry & Ellie Greenwich wrote and produced for the Jelly Beans. Soon, Shadow Morton was hired and produced the Shangri-Las monster hits. The Shangri-Las were not (as some might have us believe) girls picked off the street and discovered. They had recorded previously as the Bon Bons on Coral, and earlier in 1964 had released a decent record on Spokane (later re-issued on Scepter) as the Shangri-Las. Mann & Weil did a one shot (015) and Barry-Greenwich formed another unit called the Butterflies. As with Phyllis the girl-group personnel was interchangeable (or often the same), and just new group names were manufactured. Ex-Spector aides Anders (Andreoli) and Ponce became the Trade-winds, and New York Surf music was born. Other blues, soul, MOR, and country one-shots were produced, but saw little success. J. Barry & E. Greenwich each released solo singles (#026 & #034), with Greenwich's "A" side being especially noteworthy for its adventurous arrangement and production.

After the initial success with Red-Bird had been established, another label, Blue Cat was formed. The Ad Libs (#102) was a huge hit, but despite a few minor chart records, the label was a commercial failure. Musically it was intended to be a bit more soul and RnB inspired than Red-Bird, and was for most of its life. Evie Sands' three efforts were quite good, and Sam Hawkins' two releases (all written & produced by Barry-Greenwich) were a bit of a departure for the duo, being much more soul influenced. The Goodies (Shangri-Las???) produced by Shadow Morton, was a good attempt to copy the Spector sound, and both tracks were also recorded by the Shangri-Las with near identical musical backing and similar vocal leads.

In mid-1964, yet another label was formed, this time by Lieber-Stoller with Burt Bacharach and Hal David. The label, dubbed U.S. Songs, only issued one record featuring two British "A" sides by an English group, Me and Them. An interesting theory is that there were 2 and possibly 3 other Lieber-Stoller labels formed during these years 1962-64. The reasoning being that Red-Bird numbering was in the 001 series; Tiger in the 101 & 201 series; (then picked up by Blue Cat's 101 series); Daisy was 501; and U.S. Songs was 601. So perhaps there were two other labels whose numbering system began with 301 and 401. If so, they probably only issued one record (like U.S. Songs). If anyone can shed light on this theory, let us know.

By early 1966, the Lieber-Stoller and Barry-Greenwich input dropped off significantly, and the label went with a lot of one-shots. Joe Jones who had produced records for Lieber-Stoller on Red-Bird, Tiger, Daisy, & Blue Cat, left to form his own label, and took with him Alvin Robinson (who also had performed on Tiger; Blue Cat & Red-Bird), for the debut release (Joe Jones #1, 3/66), UK masters were picked up (Tammy Reed, Frugal Sound), and numerous white vocal group masters were also purchased (Fifth Estate, Shaggy Boys etc). Richard Perry produced a few records for the label, (#065 & #082), but nothing much was happening. Lieber and Stoller sold out to George Goldner in mid-1966 (the master numbers went from L/S to G/G) and things went downhill swiftly. The missing discography numbers were quite possibly never issued, (at least quite probably never passed the promo label stage). Contact our fearless Addendum Editor with any more information.

So with Dimension out of business by late 1965, and Phyllis and Red-Bird following suit a year later, the three great artistic indies had been killed. They all had a high percentage of hits, but for various reasons, were not able to sustain their success. It was now the time for new directions and trends in the recording industry to be set, and we will examine those in our next label installment.

RED-BIRD ALBUMS

#100	8/64
Dixie Cups	
Chapel of Love	
#101	2/65
Shangri-Las	
Leader of the Pack	
#102	3/65
Various Artists	
Red-Bird Goldies	
(2 different cov.)	
#103	5/65
Dixie Cups	
Iko Iko	
(Same cuts as #100)	
#104	11/65
Shangri-Las	
Shangri-Las 551	
(Also Issued as I	
Can Never Go Home	
Anytime, with a	
series of dif. co-	
vers-at least 4.	
Some pressings in-	
clude "I Can Never	
Go Home Anytime"	
in place of "Train	
from Kansas City")	
#105	1/66
Adlai Stevenson	
Wit, Wisdom...	

FLOWER POWER'S LAST GASP

As with our coverage of British RnB groups in this issue, we have not attempted to detail every flower-power record or group. We have tried to pick out the most interesting or significant trends (etters), and leave it to you to track down others of your own leanings. Just about every band in Britain 1966-1968 was affected by flower-power---whether it be in the music, lyrics, clothes, artwork, production, image etc. Every one from the Beatles and Stones on down was caught up in the frenzy, but we have tried to pick out the groups who existed primarily during the era, and not before or after. Many bands who made significant flower-power contributions (Small Faces, Pretty Things, Traffic, Pink Floyd, Denny Laine, Blossom Toes, Creation, etc) have been covered in past TRM stories, and others (Hollies, Spencer Davis, etc) will be covered in the future. Their careers spanned many different musical eras, but our selection is, for the most part, pure 1967/8.

TOMORROW*

The beginnings of Tomorrow go back to 1964 when they were known as Four Plus One. They released one single in early 1965, an interesting, but non-spectacular RnB record produced by Richard Reese-Edwards. Then switching over to manager/producer Roy Pitt, they became known as the In Crowd. The group then consisted of Keith West(v); Les Jones(lg); John 'Junior' Wood(rg); Simon'Boots'Alcot(b); and Ken Lawrence(d). The first two singles were non-originals in a strict RnB mold. Their first original was the flip of their second single, which was a simple, but melodic song, with a fine guitar solo. Then Steve Howe who had been playing for years in RnB groups like the Syndicats and Fairies replaced Les Jones on guitar. They continued to use the name In Crowd and finished recording an album with Roy Pitt for Parlophone. The LP had been recorded with Les Jones, who also co-wrote many of the songs. But then Simon Alcot and Ken Lawrence left the band, and when John 'Twink' Adler joined on drums, the band became a quartet. A final In Crowd 45 was issued, and then the band changed their name to Tomorrow.

Tomorrow, as most TRM readers already know recorded one of the premier flower-pop LP's, and a trio of incredible singles. Steve Howe's guitar twisted and crackled like no other and Keith West's vocals and arrangements were perfect. Mark Wirtz added his indelible keyboard and production touches to complete the sound.

Wirtz and West had massive worldwide success with "Excerpts from a Teenage Opera", (on which much of Tomorrow played), but Keith West kept trying to make Tomorrow successful too. After issuing numerous Tomorrow and K. West singles, everybody gave up. The planned "Teenage Opera" double LP and film was never released, so the group split and went on to careers in numerous other British bands.

Four Plus One: Time is On My Side/Don't Lie To Me

Parl. 5221 1/65

The In Crowd: That's How Strong My Love Is/Things She Says
Stop! Wait a Minute/You're On Your Own
Why Must They Criticise/I Don't Mind

Tower 147(A)

Parl. 5276 5/65

Parl. 5328 9/65

Parl. 5364 11/65

Tomorrow: My White Bicycle/Clairemont Lake
(Re-issued as Parl. 5813 in 10/69)
Revolution/Three Jolly Little Dwarfs

Parl. 5597 5/67

Parl. 5627 9/67

("Incredible Journey of Timothy Case" issued, then withdrawn before reaching the market)

Tomorrow: PCS 7042-UK; Sire 97012-US; My White Bicycle; Colonel Brown; Real Life Permanent Dream; Now Your Time Has Come; Revolution; Incredible Journey of Timothy Case; Auntie Mary's Dress Shop; Strawberry Fields Forever; Three Jolly Little Dwarfs; Shy Boy; Hallucination. (not issued in the U.S. until mid-1969).

Keith West: Excerpts From Teenage Opera/Theme from T.O.
Sam/Glory
On A Saturday/The Kid Was a Killer
(The Promo copies of New Voice 825 were in true stereo)
Excerpts from a Teenage Opera/Sam (Re-issue)

New Voice 825(A)

Parl. 5623 8/67

Parl. 5651 11/67

Parl. 5713 7/68

Parl. 5957 6/72

The first two Keith West 45's (his real name was Keith Hopkins) had flip side-instrumentals by Mark Wirtz Orchestra. The final Keith West Parlophone 45 were beautifully produced, melodic records, which evidently did not involve Mark Wirtz, but most probably used ex-members of Tomorrow. "The Kid Was a Killer" is especially noteworthy. Mark Wirtz tried to continue without Keith West and issued "(He's our dear old) Weatherman" in late 1967. It's a good record combining the kids chorus sound with Tomorrow/Keith West-like rock passages. Whether K. West or Tomorrow were involved in this record is debatable, but on the label, it was listed as being from "A Teenage Opera"...

Mark Wirtz: (He's Our Dear Old) Weatherman/Fossum's Dance

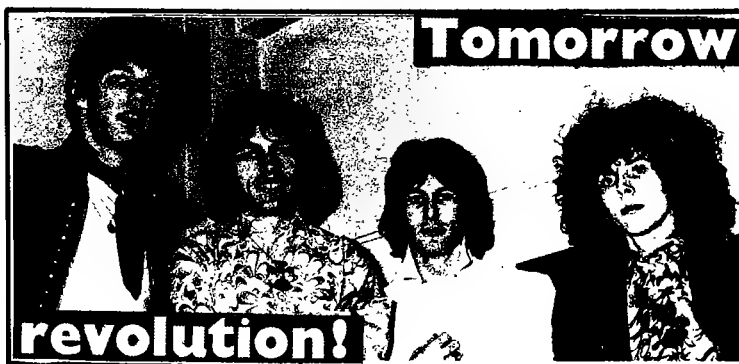
Parl. 5668 1/68

Notes, Trivia etc: During the recording of the Tomorrow LP, at EMI Studios, St. John Wood, Beatles McCartney and Harrison who were recording next door, stopped in for awhile. An inspired Tomorrow rendition of "Strawberry Fields Forever" soon followed. Wirtz and West re-wrote and produced Steve Flynn's "Mr. Rainbow", which they also arranged. The track was originally on the Tomorrow LP, then pulled off and re-recorded with Steve Flynn. (Mr. Rainbow/Let's Live For Tomorrow; Parl. 5625; 8/67). Mark Wirtz also produced Keith West's "Shy Boy" for Kippington Lodge, released 10/67. (Shy Boy/Lady on a Bicycle; Parl. 5645). Tomorrow appeared in a Rita Tushingham/Lynn Redgrave film, in which they played a group called "The Snarks". Keith West marked his return to recording in late 1971 when he produced Ro Ro's "Here I Go Again", (Parl. 5920). He has since recorded two singles for Derram in 1973/4 and is currently rehearsing with a new group.

A single was issued in Germany under the name Keith West and Mark Wirtz (Columbia C 23 739) "Engel fallen Nicht vom Himmel" b/w "Shy Boy". The "B" side from the Tomorrow LP, and the "A" side, translated "Angels Don't Fall from the Sky", sung in German. Presumably sung by Keith West, the song was written by Bruhn/Buschor.

ALL NITE RAVE
MIDNIGHT TO 6 a.m.
CLUB NOREIK
HIGH ROAD TOTENHAM, N.15
PRESENTING—
SATURDAY, JUNE 26th
THE WHO
PLUS! THE MEADDEVILS
SATURDAY, JULY 10th
THE 'IN' CROWD

Here come The In Crowd again! They are five Londoners (three guitars, drums and vocals) who have been accused of copying The Who. This is doubtful because the boys have been going long enough to have found their own style. Point that many don't realise is that they started out as Four Plus One and under this name were unlucky not to hit with their version of "Time is On My Side".





Above: The banned advertisement/picture sleeve for Tomorrow's single, "My White Bicycle".

Time To Take Off

THE
Smoke



my friend Jack
EMI
COLUMBIA DB 8115



Jason Crest
turquoise tandem cycle BF 1033

7TH NATIONAL JAZZ · POP · BALLADS & BLUES FESTIVAL
Friday 11th August Tickets 12/6
8-11.30 pm
SMALL FACES **THE MOVE**
The Nite People · The Syn
THE MARMALADE · Tomorrow
Saturday 12th August 7-11.30 pm
Tickets 15/-
PAUL JONES
Richard Kent Style
THE PINK FLOYD
ZOOT MONEY · AMEN CORNER · TIME BOX
The Crazy World of ARTHUR BROWN · 10 Years After
Aynsley Dunbar Retaliation · ADAMS Recital
THE CREAM
Sunday 13th August 7-11.30 pm
Tickets 15/-
JEFF BECK · P. P. ARNOLD · ALAN BOWN
JOHN MAYALL · Chicken Shack · Blossom Toes
Debut of **PETER GREEN'S** Fleetwood Mac
The Pentangle with **BERT JANSCH**
DENNY LAINE strings

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THE ANIMALS
LOVE FESTIVAL
JULY 29/30
BUS FERRY from WOOD GREEN TUBE to the Palace
Tickets £1 from:

By kind permission of His Grace The Duke of Bedford
A 3-DAY NON-STOP HAPPENING
"FESTIVAL of the FLOWER CHILDREN"
TO BE HELD IN THE BEAUTIFUL GROUNDS OF
WOBNURN ABBEY
on Sat., 26th Aug.—Sun., 27th Aug.—Mon., 28th Aug.
with
SMALL FACES, ERIC BURDON, JEFF BECK, BEE GEES, DENNY LAINE, ALAN PRICE SET, MARMALADE
PLUS MANY, MANY OTHER STARS
DJs. — JEFF DEXTER · MIKE QUINN · TOMMY VANCE

Commencing 2.30 p.m., Saturday, 26th August through to 11 p.m., 28th August
DAY TICKETS £1.0.0 WEEK-END TICKETS 30/- inclusive of
Camping and caravanning and free access to the beautiful grounds of WOBNURN PARK
FIREWORK HAPPENING NIGHTLY! FREE FLOWERS AND SPARKLERS
The beautiful Flower Children in the most beautiful surroundings
Tickets available from: KEITH PROWSE, BETTA BOOKS, TILES, OXFORD STREET
and all IRVINE SELLARS BOUTIQUES

Entrance at Ridgmont Gate (direct from M.1) UNLIMITED PARKING

JASON CREST
(Here we go round the)
LEMON TREE
BF1687

TOMORROW REVOLUTION
PARLOPHONE B5627

EMI

the Smoke!*

The Smoke burst onto the European scene in early 1967 with their powerfully enthralling "My Friend Jack". The record dented the British Top 30, and was a good-sized European hit. "My Friend Jack" was banned in some places (and also gained some notoreity) for lyrics like "My friend Jack eats sugar lumps/sugar man haan't got a care/He's been traveling everywhere; On the West Coast he's real famous/all the kids call him sugar man..." Lots of guitar scraping, and excellent vocals complemented the great melody. The flip, "We Can Take it" was another driving harmonic record, with a Who/Hollies feel to it. For some reason, The Smoke chose to follow up their semi-success with a bit of a novelty record, "If The Weather's Sunny", a slow shuffling ballad with a bossa nova feel. The flip was a Small Faces-like 'loos-up'. All these four sides were produced by Monty Babson and all were written by "The Smoke".

Then the group moved over to Island, where they teamed up for Jimmy Miller to work with. Their two Island releases were quite extraordinary, and were moving towards a Pink Floyd/Tomorrow/Traffic synthesis. In fact their fourth and final release, a cover of Traffic's "Utterly Simple" was produced and arranged by Dave Mason and Jeff Beck. By this time in late 1968 the Smoke, Malcolm Rowley; Malcolm Luker; John Lund; and Geoffrey Gill, faced with no success, packed it all in and called it quits. They showed the promise of being as innovative and talented as any band on the scene, but they just didn't get the right breaks.

My Friend Jack/We Can Take it (reached #33 in UK)
If the Weather's Sunny/I Would if I Could, But I Can't
It Could Be Wonderful/Have Some More Tea
Utterly Simple/Sydney Gill

Col.	DB 8115	2/67
Col.	DB 8252	8/67
Island	WIP 6023	11/67
Island	WIP 6031	7/68

THE SMOKE
Written by the Smoke together with record producer Jimmy Miller, this is a forceful number in which the pounding beat doesn't detract from the strong melodic content. Mainly soaked with supporting harmonies, it's very well arranged and performed. It's a disc that deserves recognition and, if Tony Blackburn and his mates latch on to it—well, it must stand a chance.
FLIP: A thundering beat, a provocative lyric and various psychedelic shadings. Not nearly as good as the top side, but an average 'B' side.



skipbifferty

* If Skip Bifferty was judged only on the basis of their singles, they would not be regarded with much esteem. The singles showed promise, but were a bit too self-conscious and misdirected. Yet their album (produced by Vic Smith who handled all their records), is a different story. Quite simple it ranks among the Top 5 all-time UK flower-inspired albums.

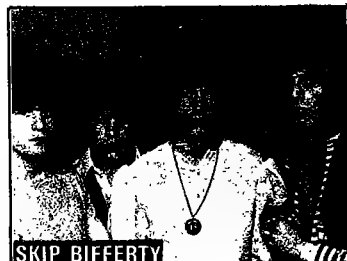
It was less psychedelically inspired than Pink Floyd or Tomorrow, falling totally into a realm of harmonies, pianos, backwards guitars, and at least a half-dozen chord and time changes per song. Amazingly, it all jelled into a beautifully cohesive mixture.

But as with most of the other bands covered here, the lack of a hit single left them out in the cold when flower power music died. Steve Marriott and Ronnie Lane produced the "A" side of their final single, but when that failed to click, the group split. They followed that with a one-shot stint at Island where they recorded a legendary sampler track under the guise of Heavy Jelly (not to be confused with the Head Records or Jackie Lomax bands of the same name). Their efforts after this brief Guy Stevens-produced fling were quite uninspired and lackluster, and altho most of Skip Bifferty are still playing in numerous British bands, their days of adventure seem long gone.

On Love/Cover Girl	UK RCA 1621	8/67
Happy Land/Reason to Live	UK RCA 1648	11/67
Man in Black/Mr. Money Man	UK RCA 1720	7/68

Skip Bifferty: Money Man; Jeremy Crabine; When Dhe Comes to Stay; Guru; Come Around; Time Track; Gas Board Under Dog; Inside the Secret; Orange Lace; Planting Bad Seeds; Yours For At Least 24; Follow the Path of the Stars; Prince Germany the First; Clearway 51. (UK RCA 7941) (9/68).

"I Keep Singing that Same Old Song" as Heavy Jelly on Island Sampler IWPS 6.



mud*

Mud came together in mid-1967 after some time of being known as The Mourners. They won a 500-Pound first prize in the Silver Blades Ice Rink Contest and were signed by CBS where Mike Smith was chosen to produce them. The group, brothers Les and Peter Gray, Robert Davis, and Raymond Stiles, issued their first record in late 1967. Titled "Flower Power", it was an original by Robert Davis extolling the virtues of flower-power and love. Musically, quite nice, and CBS even printed a flower on the label to go along with it all! The next single again boasted good melodies and a flowery harmonic feel. For a long time people thought that Ray Davies of the Kinks had written these two sides, but it was actually Robert Davis. The flip, "The Latter Days", does sound uncannily like Ray and the Kinks during their middle period. No wonder that the band released "Shangri-La" as their next single over a year later. By 1970, they lost faith in their own talents and settled for a typically wimpy Mitch Murray/Peter Callander composition. The group has since emerged as Chinn/Chapman superstars, after not recording for over three years, and hopefully they will be encouraged to start writing their own distinctive originals once again.

Flower Power/You're My Mother	CBS 203002	9/67	Shangri-La/House on a Hill	Phillips BF 1775	5/69
Up the Airy Mountain/The Later Days	CBS 3355	3/68	Jumping Jehosaphat/Won't Let it Go	Phillips 6006-022	7/70

Jason Crest*

Jason Crest had a nice image and good sound, but came on the scene too late to be taken seriously. Their debut, composed by band members Terrence Clark & Terry Dobson was a good "Pictures of Matchstick Men"-type record with a Procol Harum influence. The flip was a good catchy Beatles-bouncy number. After a bit of airplay with "Juliano the Bull" the group came back with Roy Wood's "Lemon Tree", an adequate and listenable version, but not much more. The flip played around with phasing, which led to their next releases—overproduced out of date sounding records which searched for an audience that did not exist. They started off excellently, but each new release went downhill.

Turquoise Tandem Cycle/Good Life	Phillips 1633	1/68	Waterloo Road/Education	Phillips 1752	3/69
Juliano the Bull	Phillips	4/68	Place in the Sun/Black Mass	Phillips 1809	8/69
Lemon Tree/Patricia's Dream	Phillips 1687	8/68			

Sad to say, but we have run out of room for right now, without even getting to cover The Syn!!! Tune in next time for their exploits as well as a brief rundown of the Dexam-flower-family; the Attack; and such one shots as The Symbols, Neat Change, Lemon Tree, Epics, Legay, and a slew of others. Ta-ta for now...

The [First Annual] TRM POLL!!!

Well kids, it's time for another poll; this one being the first annual TRM Poll. Try to answer all questions and remember: neatness counts. Where more than one pick is called for, points will be awarded proportionally ie a #1 pick gets 5 points, and #2 pick gets 4 points etc etc. All entries will be tabulated by our giant Univac and published in the next TRM. No stuffing the ballot box either. Send all entries to: TRM Poll; PO Box 253; Elmhurst-A-NY; 11380. Deadline 11/10/74.

1. Name your ten favorite all time recording artists (including current) in order of preference,
2. Who are your five favorite current recording artists.
3. Who is your favorite producer? (List three)
4. What is your favorite color?
5. Who are your three curreent favorite live acts?
6. Who are your five favorite all-time live acts?
7. What is your favorite rock book?
8. What is your favorite eat-out fast-food food?
9. Name your five favorite LP's of all time.
10. Name your ten favorite 45's of all time.
11. What is your favorite TV show? (Non-Rock).
12. What groups would you most like to see out of the charts (name 3).
13. What groups would you most like to see in the charts (name 3).
14. Who is your favorite songwriter? (List three)
15. What are your five current favorite Music Publications?
16. What is your favorite sport?
17. What is the favorite rare record (or common record) in your collection?
18. What is your favorite all-time record label?
19. Who is the most consistent performer? (Live & on Record).
20. Who is the most inconsistent performer? (Live & On Record).
21. Who is the most over-rated artist around?
22. Who are the Rookies of the year: 3 picks for stardom in '75.
23. What is your favorite picture sleeve?
24. If you formed a group, what would you call it?
25. How would you rate the current music scene on a scale from 0-5?
26. What is your favorite rock-year?
27. If you could have lunch with the NY Dolls; Lynsey De Paul or Sparks, who would you choose?
28. What is the last new album you bought?
29. What record do you want most for your collection?
30. If you could go to a recording session for David Bowie; the MC5; or the Shangri-Las, which would you pick?
31. What artists would you most like to see live (list three: current or non-current).
32. What is your favorite magazine? (Non-rock; pick 2).
33. What is your favorite rock movie?
34. If you were offered a trip to Liverpool in 1964; SF in 1967; on London 1974, which would you pick.
35. What is your favorite food?
36. If you were the head of a new international rock magazine, who would you put on the cover of the first issue?
37. Who is your favorite woman in rock? (List three)
38. What is your age?
39. What was the greatest moment in rock and roll?
40. What is your favorite drink?
41. Who is your favorite vocalist (all time; pick 5).
42. If your mother threw out all your records, what would you do?
43. If someone were to give you an unreleased album by the Kinks (1967); The Stooges (1970); Bruce and Terry (1965) or Wizzard (1974) which would you choose?
44. Who is your favorite dead rock star (all time; pick three)
45. Name your one secret wish or desire regarding rock.



Anglin	That's How I Never Should've Col.	New
Archie	Howlin' What To Do	DB7441 w/Steve Howe Fine
Christian	Crosseders She Said Yeah/Oops Strike New	
Berry	Change Our Minds/Long Walk to D.C.	Decca New
	Here Comes The Night/All for Myself	Decca Fine
	Dead End Street/Big Black Snake	Fye G-VG
	Magic Bus/D.R. Jekyll (Label tear)	Track Fine
Dylan	Just Like Tom Thumb's Blues/I Want You	
	A side live in Liverpool 5/36	CBS Fair
Faces	My Mind's Eye/I Can't Dance	Decca VG
West	On A Saturday/The Kid Was	Parl. New
Y Things	Cry To Me/Get A Buzz	Font. VG
Yehers	Hole in My Sole/Too Old in the Head	VG
	(w/ Andy Brown/Prod. by Bill Wyman	
MacArthur	She's Not There/World of Glass	Col. Fine
liners	Sect Baby What's Wrong/Sect Maniac	Col. Poor
	Leaving Home/Next in Line (W.L.)	Decca Fair
F Bennett	Yr. Breaking Me Up (by Roy Wood)	Parl. New
Dylan	Times They Are A-Changin'/Honey Just	
	Allow Me One More Chance	CBS G-VG
Jelly	Time Out/Chew In	Head Poor
	Anyone For Tennis/Pre. - Rat	Poly. VG+
erest	Rumors Bo Street Runner/Tell Me	Decca Fine
takers	Stupidity/Just A Little Bit	Fye G+
n West	Saw/Thiable Full of Puzzles	Parl. New
	Jumping Jehoshaphat/Won't Let it Go	Phillips Fair
tion	Painter Man/Riff, Bang, Pow	Planet Fine
Mall	Settle Down/	
Down Set	Settle Down/Emergency 999	Fye Fine
Street	Runners Baby Never Say/Get Out of My Way Col.	New
Bifferty	On Love/Cover Girl	R&I New
	Startrack/Picture	Dutch Fye M
Berry	Forever (Gibb Brothers)	Decca P12651 New
B Black	EP w/ PS Love of the Loved+3	Parl. 8901 New
er's	Hermita EP w/ PS Hits	Col. 8442 New
c Cowap	Tampa Florida/Man With Golden DJ	Fye New
	(written & prod. by Gouldman & Co.)	
EP w/ PS	My Degeneration+3	Mercury 10035 New
Y Things	EP w/ PS Rainin' In My Heart	Font. 17442 New
l Faces	Afterglow/Wham Bam	Dutch Iamed. Fine+
of Rock	Sunshine Cottage/Miss Jones	PS Dutch Font. Mint
liners	Magi w/ PS Hey Joe+2	Track 2095001 New
Hendrix	Dogs/Circles	PS German Poly. Fine
MS		
Escape	Psychotic Reaction	GNP 2034 Siss
ndrops LP	Jubilee	5023 Miss
of Greenwich	Compos	U 6648 Siss
of Rock	w/ Van Dyke Parks	Rare Out N Siss
liners	The Sect	Col. 1658 UK M Mint
ins	Same	Epico 24214 S Mint

classified

WANTED: American and English 45's; lyrics/music sheets; tourbooks; interviews; magazine articles; photographs (especially pre-Nolan); posters; bios; memorabilia; promo material; etc. anything on the New York Dolls. Write: Bruce Snively; 301 Lake Summit Drive; Winter Haven, Florida; 33880.

WANTED: Issues 3 & 5 of Bim Bam Boom; and issues 1-9 of Who Put The Bomb. State condition and price. R. Shannon; 1839 Fernwood Road; South Belmar, New Jersey; 07719.

THOUSANDS of 45's and LP's of all types available. Write for free regular auction lists. Wants lists welcomed. Write: Joel Bernstein; PO Box 381; Allston, Mass.; 02134.

THE KINKS Tenth Anniversary Commemorative, a special limited edition project. S.A.S. To Kinks; 4339 Ridge Road; #12; Cleveland, Ohio; 44144.

LP's & 45's - Newish condition. Beatles, Stones, Merseygroups, Progressive, rock etc. Send I.R.C. to: Dave Hall; Nelson House; Nelson Street; Ryde, I.O.W.; ENGLAND.

Rare Live concert tapes. Zappa; Crimson; Dylan; Floyd; Traffic; Free Catalogue. Mike Tannehill; 2932 Softwind Trail; Fort Worth, Texas; 76116.

AUCTION as one lot: 19 Bootlegs, 15 Stones; 1 Bowie; 1 Jethro Tull; 1 Simon & Garfunkel; 1 Yes. Write: Donald Noe; 1 2nd street; North Arlington, New Jersey; 07032.

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COLLECTORS: Have many hard-to-find records (mainly British rock). Will tape on AKAI 1731 reel-to-reel. List wants and send for my list and prices. Tim Hoare; 3304 Shelbourne; Victoria, B.C.; CANADA.

RECORDS WANTED: 45 RPM; Instrumentals; white rock and roll collector. Surf; space; etc. Good Prices Paid. Don Lamb; 11401 Christy Ave; San Francisco, California; 91342.

OLD 45's for Auction. Send S.A.S.E. for free lists to Leslie Veres; 113 Nahant Street; Apt 41; Lynn, Mass.; 01902.

WANTED Pretty Things records, tapes, and memorabilia. All American and foreign releases; singles and albums; EP's; picture sleeves, etc. Write: Frank Reda; 460 Tuckahoe Road; Apt 6-A; Yonkers, N.Y.; 10710.

AUCTION: Carole King on RCA-7560 (1959); "Short Mott" b/w "Queen of the Beach"; Dimension: "IT Might as Well Rain Until September"; "He's a Bad Boy"; & "School Bells are Ringing". All Mint. Write: Robbie Schultz; 309 Dacian; Durham, North Carolina; 27701.

WANTED: Clean, tasteful Harrison-style guitarist for Beatle-type pop band forming. Into Hollies, Badfinger, Cryin Shames, and originals. Must be able to sing lead and harmony. Professional attitude important. Serious and dedicated only. Write: Tom Sorrells; 2730 Felix Street; St. Joseph, Missouri; 64501.

The Hard Core Collector specializes in 60's rock. Send for free lists. The Hard Core Collector; PO Box 107; Drexel Hill, PA.; 19026.

SET SALE: fabulous Beatle collection. Hundreds of records and items. Send \$1.00 for list (refunded with order) to: Ted Arbuckle; 6515 Melody Lane #106; Dallas Texas; 75231.

Pretty Things Fan Club. Write: Frank 'Silk Torpedo' Reda; 460 Tuckahoe Road; Apt 6-A; Yonkers, N.Y.; 10710.

WANTED: Information on Detroit scene, 1966 to 1970. Special Interest in Detroit bands. Any WKNR FM/SRC fanatics, please write. Phyllis E. Boshue; c/o Green, Erb, & Co.; 1718 the Superior Bldg.; Cleveland, Ohio; 44114.

WANTED: Yardbirds and related materials. 45's especially foreign with picture covers; EP's; tapes; commercial releases; posters-photos; promo material; offshoot and solo work; etc anything. John R. Walsh; 1416 Wyoming Ave.; Niagara Falls, N.Y.; 14305.

RARE RECORDS found. Record Auctions; Beatles discography and memorabilia. Write for Details; Scopat; PO Box 25335; Los Angeles, Calif.; 90025.

YARDBIRDS and related records and tapes wanted. 45's; LP's; promo; foreign; radio & TV; outtakes; concerts; etc. Trade or pay cash. Ben Richardson; 6 Delaval Road; Worcester, Mass.; 01606.

WANTED for TRM article research; articles; pictures; and obscure records by or concerning Ellie Greenwich; PF Sloan; Carol Connors; etc. Also odd Spector; Melcher; & Shel Talmy records. Also interesting surf; girl group; punk records. Will buy or trade. Thanks! TRM; PO Box 253; Elmhurst-A-NY; 11380 USA.

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DISCOVERIES

by ken barnes

This runthrough will be necessarily a bit sketchy (the final eliminations were heartbreakers). It's also top heavy with girl groups and punk/folk rock, since that's where I started rummaging first. A lot of new or recent records were knocked out since they've probably been well covered here and in other publications, and pre-'63 favorites (Del Shannon, Everly Brothers, and many others) were also omitted for reasons of over-familiarity. No albums are discussed either; I've got nothing against albums, but I'm much more fascinated by singles, so this loosely categorized tribute is entirely dedicated to them. So much for rationalizations... (KB).

surf

Roger Christian
The Surfaris

"The Last Drag"/"Big Bad Ho-Dad"
"A Surfers Christmas List"

NBI 100
Decca 31561

(Date Unknown)
12/63

The "A" side of this Roger Christian artifact is a melodramatic monologue in which about 50% of the words are lifted intact from "Shut Down" (or vice versa; I'm not at all sure of the dating). The identities of the cars are changed to an Impala and a stick Olds 88, and there's a hair-raising "surprise" ending. The "B" sides the true prize, though. A narrative cross between "Big Bad John" and "Alley Oop" (with Kim Fowley or his double on satirical back-up vocals), "Big Bad Ho-Dad" finds DJ Christian intoning profundities like "Ho-Dads don't dig surfing, sunbathing's their game; and surfers think that sunbathing's perfectly insane". "Ol' Big" saves a surfer girl from drowning, but apparently goes to a watery grave himself. But in the last verse, Christian hints otherwise: "Now listen all you surfers in England and France (????); Stop fighting the ho-dads, I'll warn you in advance; Someday you'll be fighting them and be surprised to see; Big Bad Ho-Dad walking from the sea."

This next one's got Ron Wilson's typically hyper-wimpy vocals a la "Surfer Joe", all about a covetous surfer who wants to hit Santa for a "surfboard, 9'3"; Some baggies and a cushioned woodie". Seems he lost "his board down at Point Panic"... It's also got a scintillating amphetamine Dick Dale type lead in the middle---Dick Dale is a certified genius---cf. "Surfing and a-Swingin'"/"Secret Surfin' Spot" (Capitol 5010) for a display of his amazing guitar prowess, blistering clusters of notes out of nowhere; and "Mr. Peppermint Man" (Deltone 5020 & Capitol 4940) for astonishing vocal wizardry---one of the true bizarre classics. Incidentally, both of the first two Dale titles cited here come from the movie Beach Party.

girl groups

Cinderellas
The Chiffons
Girlfriends

"Please Don't Wake Me" (prod. by Mann & Titelman; writ. by Weil & Titelman) Dimension 1026 5/64
"I Want You To Be My Boyfriend" (Prod. by Feldman-Goldstein-Gottelher) Josie 919 6/64
"My One & Only Jimmy Boy"/"For My Sake" (Writ. & Prod. by David Gates) Colpix 712 12/63

Aside from the usual Spector/Chiffons/Red Bird production blockbusters ("I Wonder" by the Butterflies (Red Bird 016) deserves a plug here), there are three records that have always led the pack for me. Mike Saunders, perhaps today's most erudite girl-group theoretician, claims that all the best girl-group records were cut in '64 (or later), after everyone had a chance to study Spector; and my choices in this section bear him out.

The "A" side of the Cinderellas record, "Baby Baby I Still Love You" is a very good Darlene Love type number, but it's eclipsed by the flip. It's a beautiful record, taking the best aspects of the Shirelles, the tremulous appeal and harmonies of the Chiffons, and some of the Ronettes' production techniques to create, with a perfectly lovely melody, perhaps my all-time favorite girl-group record.

Jerry Goldstein said they went into the studio with this old Shirelles "B" side (of "I Met Him on a Sunday") and three girls off the street, and, not knowing how it was done, decided to duplicate the Spector sound. They succeeded brilliantly, with an explosive production and a fine, Chiffons-like lead vocal.

David Gates was also consciously trying to cop the Spector-sound and on sheer sonic terms succeeded better than any one. It's a real stunner, with a great bells-laden bridge and the Girlfriends (three L.A. session singers) handle it superbly.

These are still the champs, but there are many other solid contenders, a few of which are itemized below.

Shelly Fabares

"Football Season's Over"/"He Don't Love Me" (prod. by David Gates) Colpix 721 2/64

("A" side by Gates; "B" side by Jan Berry, Don Altfield; & Jill Gibson)

Linda Scott

"You Baby" (Arr. by Leory Glover)

Kapp 713 12/65

Satisfactions

"Daddy You Just Gotta Let Him In" (Prod. & Arr. by Jack Nitzsche)

Imperial 66170 5/66

Four Pennies

"When the Boy's Happy" (Prod. by Tokens; Writ. by Barry-Greenwich)

Rust 5070 10/63

Reparata & The Delrons

"I'm Nobody's Baby Now" (Prod. by John Abbott w/ Hash Brown Orchestra)

RCA 8820 4/66

The Cookies

"I Never Dreamed" (Prod. Titelman /Goffin; Arr. by Carole King; Writ. by Tetelmann Goffin)

Dimension 1032 5/64

Gates almost made it twice with Shelly's finest hour (well, five minutes). The "A" side is a fast teen novelty with good production, an appealing tune, and a great Chiffons type hook. "He Don't Love Me" is even better; the production is quite Spectorish, the melody is bright and there's even an ahead-of-its-time Leslie guitar break. Shelly Fabares should not be historically underrated for "Johnny Angel" (or the Brian Keith Show for that matter); she had some neat records.

Linda had already won an immortal niche in girl group annals for the irresistible "I Told Every Little Star", but this Ronettes tune evokes a fine vocal performance from her backed by a solidly heavy production. Quite a pleasant surprise.

Written by Joey Brooks of Walker Bros. "My Ship Is Coming In" fame, this tardy girl-group gem combines Crystals style production/sound with Shangri-Las subject matter (Hell's Angels)---hard to beat that.

The Four Pennies were supposedly the Chiffons, as the Tokens tried to mastermind two hits at the same time. Whatever, this record with its "Da Doo Ron Ron" piano and definite Chiffons nonsense back-up vocal influence, has incredible enthusiasm and fresh appeal. It would have been a perfect song for Brian Wilson to cut with the Honeys, and in fact American Spring should seriously consider it.

Jeff Barry's melody here is one of his alltime best, the production is fully Spectorian, and Reparata sings better than ever before or since, very tremulous. Her best record and a delight.

The production on this Cookies record, though full, is a bit subtler, but the melody and arrangement are absolutely gorgeous, even to the Raspberries-like recurrent guitar hook. No other Cookies record comes close, and the repeated choruses at the end are truenirvana.

british artifacts

<u>Jason Eddie & Centremen</u>	"Singing the Blues"	Capitol 5727	8/66
<u>Roaring 60's</u>	"We Love the Pirates" (Writ. & Prod. by Carter-Lewis)	(E) Marmalade 598001	9/66
<u>Barron Knights</u>	"Lazy Fat People" (Writ. by Pete Townsend)	Decca 32160	5/67
<u>Clique</u>	"She Ain't No Good" (Prod. by Larry Page)	ABC 10655	5/65
<u>Sean & The Brandywines</u>	"She Ain't No Good"/"Codine" (Prod. by Gary Usher)	Decca 31910	2/66

This Guy Mitchell 50's chestnut is mutated by Billy Fury's brother and his great anonymous band into a twisted masterpiece. Skittering guitar sounding like mad bumble bees dominates throughout, going especially wild in the break; with a rumbling bass-drums backdrop and a constantly-scrapping tambourine rounding it off. Truly demented and essentially indescribable.

A touching sentiment: "The Government wants to close them down; But we want them to stay; They're playing sounds that we all like (sob); So don't take them away (sob,sob)" After this heartrending intro, the group (doubtless prominent sessioners of the era) describes the joys of walking alone with your transistor in your ear "any time day or night" hearing something other than BBC pap. Pleasant Ivy League-ish harmony masking the social comment.

A wacky and irresistible novelty with a sinister undercurrent; Townsend's humorously paranoid vision of lazy fat people greedily oppressing the "beautiful young" as interpreted by the insouciant Barron Knights has always exerted a strange appeal for me.

This is an archetypal monomaniac British rocker, with one relentless riff pounding throughout; truly great (inept bass playing and all) and an obvious Troggs-genesis number for Page. Just as neat, actually, is...

Sean and Co. take the song much faster, much cleaner, with inferior vocals, but the instrumental break is much better. Plus you get a great folk-rock version of Buffy's "Codine", far superior to the Leaves or Quicksilver or other vaunted rock renditions.

punk-rockers

One of my favorite aspects of American mid-60's British-Inspired Rock (somehow that's not as concise a term as punk-rock, unfortunately) is very close imitations, or soundalikes, of big name groups. Below are some prime examples.

<u>Chocolate Watchband</u>	"Sweet Young Thing"	Uptown 740	3/67
<u>Lyrics</u>	"They Can't Hurt Me"	Era 3153	7/65
<u>Magic Plants</u>	"I'm A Nothing" (Prod. by John Abbott)	Verve 10377	1/66
<u>Phil & The Frantics</u>	"I Must Rain"/"Pain"	Rabbitt 1219	
" " " "	"Say That You Will"/"Till You Get What You Want"	Sound Ltd. 1217	

This Chocolate Watchband record is probably the classic Stones imitation; singer Dave Aguilar has Jagger's mannerisms down pat, and it's an excellent straight rocker. Not on any of their three albums, but the flip, "Baby Blue" (the Dylan song in a total steal of Them's arrangement) is. They were San Jose's best copy band, and it's easy to see why.

The Lyrics are just about as good as Jagger imitations, and the song, with "Everybody Needs Somebody"/"Whatcha Gonna Do About It" chords, and a bridge stolen straight from "Heart of Stone", is terrific. (A whole article could be written about variations on those riffs alone...) They have at least three other records, on Feather and GNP, also good but not as sublime.

The Stones influence was later filtered through the Standells into a tough, sardonic American vocal presentation, and this Eastern record would be a perfect example of Standells-derived rock except that it came out three months before "Dirty Water" was a hit. It's a true Dick Dodd soundalike, complete with snarled monolog at the end. A simple fuzz riff dominates, with lines like "Take away my crazy long hair; take that silly makeup off my face; and I'm a nothing"---updated Rick Nelson "Teenage Idol" thematics.

There's a whole raft of Zombies-influenced records, but Phil & The Frantics (from Phoenix) have got to take the cake. "I Must Run" is virtually identical to "I Must Move"---same tune, harmonies, churchy organ, distinguished only by Phil's phlegmy vocals. "Pain" again sounds like most Zombies slow stuff with a bit of the Beatles' "It's Only Love" as well, a very nice tune. "Say That You Will" is Phil's raunchiest side, with an incongruous stuttering sax break, but still the same minor-chord construction and Zombies organ predominates. "Till You Get..." is like a more melodic ? Mark & The Mysterians, with Zombies chords again. Crude but highly likable records.

<u>Plant Life</u>	"Flower Girl" (co-written by Mitch Ryder)	Date 1572	9/67
<u>Rain</u>	"ESP"/"Outta My Life" (Prod. by Brian Ross of	API 336 (Both also	10/66
<u>Rain</u>	"Hear You Cry"/"Substitute" Music Machine fame)	API 337 on London)	2/67
<u>The Grodes</u>	"Uh'Huh Girl"/"I Won't be There"	Tri-M 1001	
<u>Bees</u>	"Voices Green & Purple"	Liverpool 62225	
<u>Styx</u>	"Puppetmaster" (Prod. by Ron Elliot; Writ. by Elliot-Durand)	Onyx 2200	2/68

Not quite as strong as the rest of this section, Plant Life is remarkable for imitating the Easybeats to an impressive degree---"Friday on My Mind" guitar, and some distinctive harmonies and dizzying structural changes. Amusing and enjoyable at the same time.

Finally the crassest of the crass, the Rain (from Southern California) were the most blatant plagiarists around. "ESP" is a complete musical appropriation of the Pretty Things' "L.s.d." (admittedly an obscure cut, but still...), with new lyrics and a freaky oscillator break. "Outta My Life" is straight from the Them/Troggs' great "I Can Only Give You Everything", except for the laughable guitar break, and surf guitar ending. Writing credits are claimed on both. "Hear You Cry", their best record, is an "I Can't Explain" variation with a few minor changes, and "Substitute" (for which they give Townsend credit, diplomatically enough) has rather pitiful opening chords but is pretty good from there (though with garbled lyrics in places).

The "A" side of the Grodes' record is a simple jangling tune which sounds (as does the lead singer) at times surprisingly like Del Shannon, quite pretty. The flip is a fast Merseyish rocker that the Searchers could have done. Very good songs, but even more interesting in that both Gene Sculatti and Greg Shaw each have different Grodes records of their own, all three being really excellent. Further knowledge is nonexistent, however; any information would be appreciated. (Ed. Note: Jeez, don't you Calif. collectors know anything??? Even the collecting novices have the Grodes album, issued only in West Berlin, titled The Grodes Greatest Gropes, and their locally distributed Wyoming EP, Group Grodes....)

"For best results listen to this in total darkness", directs the Bees picture sleeve; but whether you do or not it's a startling psychedelic nightmare number, very frightening, very deranged, and very amusing. Picture sleeve's as good as the record too. A mildly legendary L.A. group with other fascinating records, none of which I presently have...

Styx were Bay Area proteges of Beau Brummel Elliott, and of the four sides he wrote/produced that I've heard, this is by far the best. Sort of a fruity vocal, but it's a strong, ominous and mysterious baroque-style song, with excellent chorus and a familiar medieval round (or Christmas carol) at the end. Strange and compelling.

folk-rock

Without trying to lay down any absolute definitions, I've distinguished for these purposes records with a lighter sound and usually some recurrent jangling guitar riff as folk-rock.

Denny Provisor
Black Sheep
Gentle Soul
Gentle Soul

"It Really Tears Me Up"/"She's Not Mine Anymore" Valiant 728 2/66
"Feeling Down" (Prod. by Jerry Riopelle; writ. by Michael Brewer) Col. 43974 1/67
"Tell Me Love" (Arr. by Jack Nitzsche) Col. 43952 12/66
"Our National Anthem"/"Song For Three" (Both prod. by T. Melcher) Col. 44152 6/67

Denny Provisor's record is a great two-sider. The flip is an uncanny imitation of a Paul Jones-era Manfred Mann song, and very good, too. The top deck has a beautiful ringing folk-rock opening riff, with a terrific full sound, a big favorite. Denny, current and long-time Grass Root, also had another record on Valiant ("Little Girl Lost" #717), about which I fervently welcome information, or better yet, the record itself.

A concise gem of folk-rock---the melody is strong, and the production perfect---back-up vocals, playing, guitar break, everything just right. The Riopelle production (he did Bonnie & The Treasures, was a member of the Parade on A&M, and is worth investigating makes all the difference, as the song was later cut by the Poor on Decca, and is vastly inferior. The Black Sheep are an L.A. group (one member from my own town, thrillingly enough) with one other excellent folk-rocker, "It's My Mind" (Columbia 43666).

Most people know Gentle Soul from their lush, delicate Epic album (a highly enjoyable LP), but it's not quite the full picture. Melcher produced earlier Columbia singles, and the three sides listed feature the same full-to-bursting depth of sound as the album but with much more rocking vitality and immediacy. "Tell Me Love" is closest to the LP material, a simple traditional folk drone with complex instrumentation and vocal arrangements woven about it, quite captivating. "Song for Three" is also slow, with more gorgeous harmonies and melody. "Our National Anthem" is brimming with strong production touches and has one of the most completely enthralling harmony choruses I've ever heard---a joyous record. The Gentle Soul (Pamela Pollard, Rick Stanley, and assorted in-and-out-cronies) reportedly frittered away 6 figures worth of Columbia money in the 2½ years before they finally got their album out (and then to prompt oblivion), but these singles are a powerful argument that it was worth it (to listeners, anyway, if not to Columbia). Lovely Music.

Well, that will have to do it. It was remarkably easy to get carried away with all this. On a final note, all comment and further information is welcomed. I'm always looking for more (information...and records). Write: PO Box 7195; Burbank, California; 91505.

Rhode Island Rock!?!?

As Ken Barnes' Discoveries column points out, many of the most interesting 1960's records were issued on local labels impossible to trace or track down. Usually you have to live in the area where the record was pressed, and just pick it up by chance. Detroit, New York, Minneapolis, Los Angeles, and Cleveland had some of the most numerous local group releases, but just about every other city in all 50 states had local records pressed. Another way to find out about local records is to meet people involved with those scenes at the time of their birth. On a recent trip to Rhode Island, I met Al Pavlow who gave me rundown of his labels' brief existence during the 1960's.

Most of the Pavlow releases were on Super records (as listed below) and most were quite interesting. Cal Raye's release was a nice Colpix type record with touches of girl group backing, and folk-rock guitars. The Ascots' records were clearly the best treats tho. They were all NY-Discotheque styled with typical Rascals inspired instrumentation and arrangements. "You Can't Do That" is a good slowed-down version, and "Midnight Hour" is proto-typical '65 with neat organ-drum sounds. "Sookie Sookie" is a good raw rocker, and "Knock on Wood" is pure-early Rich Kids. The slowed-down, monotoned chanted "I Need You" is my favorite and the Ascots best waxing. (Don't miss that guitar solo either!). The American Rebels' cut is a listenable car-surf record which tried to latch onto American Motors moolah. "Confetti" is probably the most professional sounding record of the lot, an excellent folk-rocker (with Dolls whining vocals), which would have Ken Barnes writhing in ecstasy. Al Pavlow has some copies of all these records available for about \$1.50-\$2 a shot for TRM readers, so if you are interested in collecting a nice bunch of local sixties records, you can reach Al at: 104 Colonial Road; Providence, Rhode Island; 02906.

Cal Raye	You're My Lovin' Baby/Tears Start To Fall	Super	101			
Ascots	Monkey See-Monkey Do/You Cant Do That	Super	102	Ascots	I Need You/Knock on Wood	Super 105
Ascots	Midnight Hour, Pts. 1 & 2	Super	103	American Rebels	Rebel Song/Rebel Theme	Super 106
Ascots	Sookie Sookie/Put Your Arms Around Me	Super	104	The Specktrum	Confetti/I Was a Fool	Somethin' Groovy 500



Ken Barnes sent us such a wealth of material for his Discoveries column, that we decided not to shorten his comments by printing a lot of pictures. (And anyway, do you really think we have pictures of The Girlfriends, The Magic Plants, and The Grodes? But here's two that update past Discoveries columns. Remember Jerry & Deborah from way back in TRM #4? Well, that's them above. And below is a picture of ace juvenile delinquent Susan Barret who graced these pages last issue for her tough version of "Chico's Girl" issued in 1963. This pic, by the way was taken in 1961, when Susan entered an Anita Bryant look-a-like contest.



THE GOLDEN DISC

228 Bleeker St. N.Y.C. 10014

LP's For Sale: All Mint & Original:

Beatles vs. Four Seasons VJ DX 30 \$25.
Savage Young Beatles Savage 69 \$10.
Beat of the Beatles (Pete Best) Savage 71 \$10.
Beatles: Yesterday & Today Capitol ST 2553 w/
Orig. Butcher Cover! Perfect Cond. Offers.
Philles Xmas EP: Philles \$10.
Ed Rudy Beatles Interview #11 \$25.
Beatles Jolly What VJ 1085 \$15.
Introducing the Beatles VJ 1062 \$15.
John & Yoko Two Virgins Apple \$5.98
Beach Boys: Smiley Smile Brother ST 9001 \$15.
Beach Boys: All Summer Long Cap. ST 2110 \$12.
Beach Boys: Xmas Album Cap. T 2164 \$8.
Beach Boys: Party MAS 2398 \$12.
Beach Boys: Stak-O-Tracks (Book Missing) \$35.
Beach Boys: Best Of Vol. 2 Cap. T 2706 \$8.
Beatles: Beatlemania: Capitol of Canada \$15.
Philles Xmas LP: SPECIAL \$5 while they last!
Crystals Twist Uptown Philles 4000 \$60.
Crystals He's a Rebel Philles 4001 \$60.
Bob B. Soxx & Blue Jeans LP Philles 4002 \$10.

We also carry a large stock of Beatle
Memorabilia---Send for our List!

*****We carry a large selection of Underground Collectors LP's; Send for Our List*****

###Send your wants lists: we have a large inventory of LP's & 45's by: Beatles; Stones; Dylan; Kinks; Bee Gees; Elvia###
Hollies; Beach Boys; Jan & Dean; Who; Buffalo Springfield; Buddy Holly; Ronettes; Lesley Gore; & Dave Clark Five.

++++Also large selection of records on collectors labels such as Philles; Redbird; & Dimension.++++

THE GOLDEN DISC: 228 Bleeker Street, N.Y., N.Y. 10014. # (212)-255-7899 Mon-Sat: 12-8; Sun: 12-5 PM

45's For Sale: All Mint & Original:

Carole King: He's a Bad Boy Dimension 1009 \$10.
Beatles: Twist & Shout Yellow Tollie \$5.
Veronica: Why Dont They Let Us Fall In Love \$5.
Phil Spector Records 2
Patti Smith Now Available Hey Joe \$2.25
Beach Boys: Heroes & Villains Brother (PS) \$5.
Beatles: My Bonnie Pic Sl MCM \$10.
Elvis Presley Mystery Train Original Sun \$75.
(with label tear; good condition)
Beatles: Can't Buy Me Love Cap. PS \$10.
Beatles: All You Need is Love Cap. PS \$3.
Beatles: She Loves You PS Swan \$20.
Beatles: Sie Lieb Dich (Re-cut) Swan \$1.50

MORE LP's:

Beau Brummels Vol 2. Autumn 104 \$4.98
Red Bird Goldies Red Bird 20-102 \$8.
Shangri-Las '65 Red Bird 20-104 \$8.
Lesley Gore: Golden Hits Of Mercury \$10.
Dixie Cups: Chapel of Love Red-Bird 100 \$10.
The Honeycombs Here Are The... Interphon M \$8.
Righteous Brothers: Lost That Loving Feeling 4007 \$2.98
Righteous Brothers: Just Once in My Life 4008 \$2.98
Righteous Brothers: Back To Back Philles 4009 \$2.98

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Help TRM to reach more weird people like yourself and
make some friends and money at the same time. Distribute TRM
in your city to one store or dozens of stores. (Get your fran-
chise now. It worked for McDonalds.)

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a cut rate in quantities of 10 or more.

Write for details: The Rock Marketplace
P.O. Box 253
Elmhurst-A-N.Y. 11380 U.S.A.

Trm Back Issues

- #1 Left Banke; Compleat Bowie; Who's Who In England 1963
Poster; Barbarians; Lou Christie. \$1.50
- #2 The Sweet; Battle of the Charts (T. Rex; Slade & Sweet);
Picture Sleeve Hall of Fame; Van Dyke Parks; Andy Bown &
The Herd. \$1.50
- #3 The Easybeats; Vanda-Young; Humble Beginnings of the Stars
Photos; Move Roots and Offshoots; Myddle Class; Blue Oyster
Cult's Early Daze; Beatles Confidential. \$1.60
- #4 Everything About the Raspberries; English singles review
special; Phil Spector Complete; Status Quo; Xmas Greetings
from the Stars. \$1.75
- #5 The 10 CC story incl. Graham Gouldman complete; The Bruce
Johnston Story; Midwest Update; & The Legendary Creation.
\$1.35
- #6 The Jan & Dean Saga; Yardbirds Compendium; Ronnie
Spector; Bryan Ferry; The Dimension Label; Scaninavian
Rock; and John's Children. \$1.35

WRITE: The Rock Marketplace; PO Box 253; Elmhurst-A-NY; 11380.

the TRM Book of Rock 'n Roll ADS

We still have some copies of our TRM Book of
Rock & Roll Ads available. It's a 40-page offset
printed and bound book featuring full page advertise-
ments that made rock and roll history.

Each ad is printed on a full page and we have
included The Beatles Butcher cover; a double page re-
print of the banned Beggar's Banquet cover; and the
never released Beach Boys Smile Capitol LP! Also in-
cluded: The MC5 (drawn by Rob Tyner himself), The
Sonic's, Kinks; Idle Race; Move; Byrds; Small Faces;
Neil McArthur; Herd; Shangri-Las; Mothers of In-
vention; Yardbirds; Velvet Underground and many
others!!!

Order yours today. Only \$2.00 postpaid. It's
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for the upcoming holidays like Columbus Day, Veterans
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Christmas).

The book also includes a paragraph or two of
commentary on each ad by the TRM staff. Plus you
get a special two sided 11x17 poster: "TRM's 1960's
Group Guide."

Send to: The Rock Marketplace
P.O. Box 253
Elmhurst-A-N.Y. 11380

NOTE: Some of the early recipients of TRM's Book of
Ads may not have gotten our fantastic poster.
If so, drop us a S.A.S.E. and we'll zip it off
to you-Thanx.

All records are original issues. 50¢ must be enclosed for postage. With \$15 purchase receive FREE Mint '58 Bill Haley & Comets EP, with \$25 purchase receive 2 Mint Haley eps!

Auction/Set Sale

LPS \$2.50 minimum bid, MINT unless noted.
Autosave RCA St. 3940
Peter Bardens The Answer Verve/Ford. 3908 St.
Big Brother/Holding Co. Mainstream .St.
Mike Bloomfield It's Not Killing Me Col. St.
Brownsville Station Palladium St. 1004
The Cake Decca 74927 Stereo
Dave Dee, Dozy etc. Time To Take Off Imp.St.(MINT) 94
Fifth Avenue Band Warners 6369 Stereo
Friendsound Joyride RCA 9114 St.
Graham Gouldman Thing (M55) RCA St. 3954
Nick Gravenites My Labors Col. Stereo
Gulliver (w. Daryl Hall) Elektra 24070 Stereo
The Innocence (Anders/Poncia) Kama Sutra 8059
Jackson Heights (ex Nica) Pillarline Progress MerSt.
Bobby Jameson Working GRF 1004 Stereo
Kangaroo MGM 4586 Stereo
Keith 98.6/Aint gonna like Mercury 21002
Left Banke Walk Away Kama/Pretty Ballerian
(min Bid \$4) Smash 27000 VG+
Outsiders Time Won't Let Me Capitol St. 2501
Bob Seeger Ramblin' Gambler Man Capitol. St. COH
Smokin' O.P.s Palladium 1006
Shadows Surfin' With Atlantic 8069
Sir Douglas Quintet Monkey Blues Smash 67108 St.
Sir Lord Baltimore Mercury 61328 Stereo M-
Billy Strange The One & Only O. 5002 Stereo
Syndicate of Sound Little Girl Bell 6001
Original Flying Machine/w James Taylor Eup. 2 St.
The Travel Agency Viva 36017 Stereo
Troggs Wild Thing Fontana 27556 VG+
Pat & Lolly Vegas (re:bone) At Haunted House Merc.
The Wallers Outburst UA 2557
Mac West Way Out West Tower 5028
Murray Wilson The Many Moods Of Capitol Stereo
The Yellow Balloon Canterbury Stereo 1502
Sun Sayahuna I'll Be There, Live At NY's Vemest 940
The Spinners Party-My Red After Surfin Time 52092
The Vogues You're The One Co-Co 1229

There is a \$6 Min. Bid on the following LPS
Wailers The Fabulous Golden Crest 3075 New
Yardbirds (\$10 MB) Over Under... Epic 24210
" 7w Sonny Boy Williamson Mercury 61071 Pl.
Live featuring Jimmy Paige Boic 30615 St.
MB \$20

Ian & Zodiacs Phillips 176 Mono
Jack Mitzsche Lonely Surfer M
Skip Spence Car Col. 9031 Pl-
Sonics Introducing Jerden Mint
Soft Machine Volume 2 ABC/Probe 4505 Stereo
Shangri Las 65 Red Bird 104
Rip Chords Three Window Coupe Col. St. 4505
Peter & Gordon A World Without Love Capitol 2115
Laura Nyro More Than A New Discovery Verve 3020 St.
Kinks You Really Got Me Rep. 6143 VG
Mirvana All Of Us Island 9087 St.
Billy J. Kramer/Dakotas Little Children Imp. 67
Illinois Speed Press Duet Columbia Stereo
High Tide (unreleased USA) Liberty 83204
The Hassles UA 6631 Stereo
Dixie Cups Chapel Of Love Red Bird 100
Carefrees We Love You Beatles London 3379 Pl-
Buggs (hollies soundalike) Beatles Best Cornet VG+
Vob B. Sox Kip-A-Dee-Dah Phillips 4002 Pl-
V.A. Early L.A. (Byrds, Billiards etc.) Together St.
Bluegrass Special (Clarence White etc.) World
Pacific Stereo 21898
Murray Lee The Fifth Beatle Presents Golden
Gassers-Scepter Stereo
Blossom Toes We Are Ever So Clean (UK) Poly. 121

45s for auction-first section 90¢ minimum-new
unless noted.
Curtis Lee Pretty Little Angel Eyes (pr. Spector)
Dunes 2007 WL VG
Amen Corner ..In The Sky Deram DJ
Beau Brummels Don't Talk To Strangers Autumn
Buz Casson (Ronny/Daytons) Good Side Of Me DJ
Castaways Man's Gotta Be A Man Some Monument
Chiffons Stop, Look, Listen COH Laurie
Allan Clarke Ruby/same Stereo Epic DJ
Dave Clark & Friends Rub It In
Glen Darren All (arr. Leon Russell) WB
Crow Evil Woman Amaret
Earl Jean I'm Into Somethin' Good (pr. w. arr. C. King
5th Order 1,000 Devils Laurie /J. Goffin)
Flamin' Groovies Laurie Did It/Somethin' Else-Epic
Robin Garrett Ringo's Revenge Mutual
Hullabaloo I'm Gonna Love You Too COH Roulette
Big Dee Irwin ...On A Star Dimension
Mary Johnson Everyone Who's Been In Love With You.
// (Writ/arr Bacharach-prod Lieber Stroller)
Kangaroo (N.D. Smart) Frog Gligin MGM DJ
Kapt Kopter Walkin the Dog Epic DJ
Left Banke Pretty Ballerina Smash
Jennifer Lewis Bring It To Me Verve-Folkways
Louie & Lovers I Know You Know/Driver Epic DJ
Magic Lanterns Give Me Love Atlantic COH
Harry Mann Get Right Down To It/same NewDesign
Let It All Out/same New Design
New World Tom Turn Around/Lay Me Down St. Rak
Paul Peterson Chained Mountain
Duffy Power Hellhound/Hummingbird (arr. prod.
Chris White, Red Argent) Epic DJ
Recky/Border Kings Gulf of Mexico (w. K. Fowley)
Royal Guardsmen So Right COH Laurie //Epic DJ
Rocky Fellers Santa, Santa (w. Neil Diamond) Scap.
P.P. Sloan Let Me Be/same MUMS //DJ
M. Softly Can You Hear Me Now/Time Machine Epic DJ
Soul Survivors Impossible Mission Crismon COH
Trade Winds Mind Excursion Kama Sutra COH
Shadows of Knight Shake Team
Troggs I Can't Control Myself Atco. COH
Surprise/Cousin Jane Fontana COH
The WHO Happy Jack/Whiskey Man Decca DJ

World of Oz Beside the Free Deram 85043 DJ
Link Wray Good Rockin' Tonight Swan (w.D.D.O.)
Larry Marks L.A. Breakdown AAM COH
Auction 45s \$3.33 Min. Bid
Association Babe I'm Gonna Leave You Jubilee
Charlatans Shadow Knows Kapp /DJ Fine (pre Mary)
Denny Belline/Rich Kids Happens That Way RCA DJ M
Beverly Happy New Year Deram COH M
Clayton Squares Come and Get It MGM DJ M-
Hollies If I Needed Someone UK Parlophone FM MB \$10
Intl. Submarine Band Sum Up Broke (G. Parsons) M
Zoot Money Big Roll Band Big Time Operator PS DJ M
Mystery Trend Johnny Was a Good Boy (writ. Nagle) Verv
Felix Pappalardi You Lie To Me Columbia DJ Pl+
Adlai Stevenson excerpt LP Parts 1&2 VG
Symbols OO Wee Baby (Most prod.) MGM DJ VG+
Untamed (pr. Tammy) It's Not True UK Planet 103 Pl
The Up Like An Aborigine PS Red wax Sundance
Phil Spector Veronica So Young DJ-stamped Pl.
(1bl)

Set Sale all New/Mint

Rag Dolls Society Girl Parkway 921 \$1.50
Kenny & Yvonne Come On Be My Love Col. DJ \$1.75
Johnny Hudson etc. Let's Run Away Challenge 062 \$1-
Del Shannon Sue's Gotta Be Mine Berlee-501 \$1.50
Scott Bradford 4 Last Exit To B'klyn JK296 \$1.25
Bad Habits Night Own (prod. D. & Bonnie) Puffa 321 75¢
Dick Wadson 5 (later the Gods) I'll Make It Up U.I. 08
Castaways Liar Liar Some 1433 \$1 // \$1.75
The Tropics You Better Move (brilliant punk) Laurie
Tina Harvey, Roy-narration J. King \$2.25 PS // DJ \$1.25
Troggs You Can Try If You Want To Fontana COH \$1
Therms I'm Wild Again/Better Man Chaise 566 \$1.25
Exterminators Stamp Em Out/Beetle Boop Chanc. 1148
// \$1.50
Judy and the Duets Xmas with the Beatles Ware 0000
Vagrants Respect Atco 6473 VG+ \$2.75 // \$1.75
Stork 1 (1bl) The Pinups "Looking For Boys" \$1.25
Byrds I Am A Pilgrim/Pretty Boy Floyd COH. Col. 4463 Pl-
Chuck Berry Havana Moon/L School Days COH Chess 63
Eagons (vanilla Fudge) Midnight Hour Musicor DJ \$3.25
Eddie Hodge Bandit Of My Dreams Cadence DJ 1410 VG+ \$1
Buck Bros. Love Is All Around Mad City 309 \$1.50
E.P. PS "Let's Dance In Hi-Fi" Dane Stogner Western
Swing Band Decca EP 2589 \$1.25
Little Eva-Makin It With Magilla/Jewells-Opportunity
Dimension 1034 (record labeled a "is
actually the Little Eva disc. Misprint) \$2.00
Neil Sedaka Alice In Wonderland PS \$1.50
Easybeats Friday On My Mind UA 50106 \$1-
Trevor Burton Fight For My Country/same Epic 10851 \$1.25
Elvis Presley Little Sister/His Latest Flame RCA \$1.75
Russell Byrd (Bert Berns) Hitch Hike pts 1&2 Symbol \$1-
Men Mensey From Time To Time/same Merc. DJ COH \$1-
Chiffons A Love So Fine Laurie 906
Gerry/Facemakers Girl On A Swing \$1.45
Vanilla Fudge Season of the Witch \$1.15
Manfred Mann My Name Is Jack PS \$1.40
J. Driscoll Road to Cairo \$1.20
McCoys Jesse Brady Mercury \$1.25
Professor Morrison's Lollipop Angela WW 90¢
Got to Love WW 90¢

WANTED: Aaron Fuchs, 44-44 24th St.,
Bayside N.Y. 11361. (212) 631-3210

AUCTION

Amen Corner Farewell to Real Magnificent 7
British Import Imm. MSF025 St. Mint
Andy Brown Gone With My Head Mrc. SRM-625 SS
Domnie Brooks The Happiest ERA M. M. (cov. fray)
Easybeats Friday On My Mind UA-5588 St. SS
Big Three (mama Cass) Live at Recording Stud. FM 311
Chris Farlowe Paint It Pink Imm. St. SS
Hassles Hour of the Wolf UA 5699 St. SS
Ronnie Hawkins/Hawks (Levin) Rou. 25078 M M
Ian & Zodiacs Phillips PHS 600-176 St. SS
Jan & Dean Heart & Soul Of Design-181 St. SS
And the Satellites 181 St. SS
Fleet Of Soul Liberty LST-7441 ST SS
Kinks Kontroversy Reprise 6197 St. SS
Billy J. Kramer Keep You Satisfied Imp. 9273 M SS
Millenium Begin Columbia CS9663 St. SS
Outsiders Album #2 Capitol ST-2569 Cap. ST SS
Santarius The Blue Marble Together St SS
Sallyangie (Mike Oldfield + Sister) Children of
the Sun WB WS 1783 St. SS
Status Quo Images From Cadet Concept LPS 315 SS
Simon (Kevin Cayne) Dandelion D9-10 St. SS
Sinner Strange Locomotion EKS-74087 St. VG+
Soundtrack Riot On Sunset Strip Tower 5065 St. SS
Leish Stephens Red Weather Phillips PHS-294 St. SS
Al Stewart Love Chronicles Epic BN 66464 St. SS
Swingin Blue Jeans Hippy Hippy Shake Imp. St. SS
Walker Bros. (import) Portrait Ph. BS7732 St. SS
Wishbone Ash Live From Memphis Decca 1922 (Special
promo unreleased to public) S M (edge fray-
//)

WRITE: Tom Leavens; 638 Seward; Detroit, Mich.; 48202

WANTED

LS Bumblebee/Be Side Peter Cooke/Dudley Moore
Have You Heard the Word/Putting The Fun*
Closer to Herfy's Herfy Drive in promo spot
Any Bootleg 45/e.p. by the Beatles
Ram you Hard/Soul Steve John Lennon (any death record)
The Ballad of Paul Mystery Tour (any McCartney)
12" Apple LP for RAM (any McCartney)
"That's My Life" Freddie Lennon (or his other hits)
Tapes of Alan Freed radio shows/Murray the K w/Beat-
les/Peter Best on "I've Got A Secret"/other shows.
Beatle boots on Rubber Dubber/Core, other rare labels
Unreleased/unbooted Mary Hopkins/Beatles material
"Eight Arms to Hold You" Beatles (disc or tape)
"I'll Be On My Way" Beatles (disc)
Rare novelty 45 released in late 50s or early 60s
comprised completely of radio & TV commercials
* Disc preferred, but direct tape dub OK too. All
information welcome
WRITE: Gerald J. Nelson; Route 2 Box 127
Burton, Washington 98013

Set Price Sale

SET SALE LPS- All Mini-Stereo ex. where noted
Maury Muehleisen Gingerbread Cap. 644 \$6.50
Small Faces "There Are But 4" Im. 002 \$8-
Nazz NAZZ III SGC 5004 \$8.50
Gentle Soul Epic 26374 \$8-
Bonzo Dog Band Gorilla Imp. 12370 \$5.50
Idle Race Birthday Party Lib. 7603 \$5.50
Move Message From The Country Cap. 811 M-\$10-
Jeremy & Satyrs Reprise 6282 \$6
Yardbirds Little Games Epic 26313 \$10-
Yardbirds Greatest Hits "M" 24246 \$10-
Yardbirds First UK LP-Col. 6063 \$10-
Flamin' Groovies Superhiss Epic 26487 \$10-
Drifters-Take You Where Music is Playing \$8-
Rare Earth Best Of (import) Oden \$6-
Beau Brummels Vol. II Autumn 104 M. \$8.50
Chris Gentry Introspection Imp. 12377 \$4.50
Haphash Coloured Coat-same Imp. 12377 \$4.50
Hondells Mercury 20982 (M) \$8
Dick Remini-A Genuine (w. V. Dyke Barks) \$5.50
Kiki Dee Looking For A New Press kit/glossy \$5
Dillard & Clark Through the Morning AAM 4203 \$6
V.A. Shut Down-(Beach Boys, Cheers etc.) Cap. (M) \$8
Soundtrack The Wild Angels Tower 5043 (M) \$4.50
Walker Brothers Sun Aint Gonna Shine (M) \$6.50
Beatles Help (Venezualan Imp., 4 cuts) \$12-
Paul Evans Singa Fabulous Teens (M) \$8
Dee Dee Sharp 18 Gold Hits Cameo 2002 (M) \$6.50
Zig Zag Festival (V.A. with Bowie etc.) Merc. \$8.50

WRITE: Alan Shutre, 144-25 Roosevelt Ave.
Flushing, N.Y. 11354

AUCTION/WANTED

Zemles Imagine The Swan/Conver. Date 1644 DJ M
Spencer Davis Grp. Time Seller/No More UA PS M
Seed 1,000 Shadows/..Flower Children GNP PS M
Bob Seeger System Lucifer/Big River Cap. DJ M
Alan Bown Technicolor Dreams/Toyland MF M
Hassles You Got Me Hum in UA PS M
Shangri Las Take the Time/Footsteps Merc. DJ M
Ike & Tina 2 To Tango/Man Is Man Phillips 134 M
Gosdin Bros. Sounds Of Goodbye Capitol DJ M
Hollies Can't Tell Bottom From Top/Blyth E.D. M
Crystals He's Sure The Boy/Walkin Along Ph. 109 M
Raindrops Don't Let Go/My Mama... Jubilee 5497 M
Beatles Can't Buy Me Love Capitol PS M
My Bonnie MGM PS M
I Feel Fine Capitol PS M
All You Need Is Love Capitol PS M
Hercos & Williams Brother PS M
Iveys Maybe Tomorrow/Millionaire Apple M
Greatest Hits From England (Jukebox e.p.) Parrot
Paul Revere & Raiders In The Beginning Jerden PS
Beatles Introducing The VJ LPS (true Stereo) M
//field Jolly What VJ LPS 1085 M
vs. Four Seasons VJ DX 30 Mint SS
//field Jolly What Mint MONO
//field Hear Them Tell All Pre 2002 M
//field Rudy American Tour #2 RPN M SS
(NOTE: VJ LPS are ORIGINALS-NOT Bootlegs!)

WANTED

Iveys Wall Ice Cream e.p./Dear Angie/Escaping Apple
// Maybe Tomorrow LP 114
Choir Gonna Have A Good Time-Intrepid
Any Beatles/Apple promo materials
Rare/Unusual C. King, Move, Hollies, Phil Spector &
Paul Simon Records.

WRITE: Ron Furmanek; 29 Karen Drive/Clifton, N.J.
07013

AUCTION (following LPS/45s all UK pressings)

Idle Race Idle Race LBS-8321
Pretty Things Get The Picture Fontana TMS280
Scotfold The E Parlophone PNC 7077
Scotfold Scotfold " 7051
Sorrow Take A Heart Piccadilly NPL 38023
Art What's That Sound/... Island 6019
Jeff Beck Tallyman/Plimsoul (original) Col8227
Creation Midway Down/Girls Are Naked Poly 56246
Life...Beginning/My Eyes Poly 56207
Painter Man/Biff Bang Planet 117
Dawnliners Sect Glendora/I'll Find Out C. 117039
Easybeats St. Louis/Can't Find Love Poly 56335
Heaven & Hell/Pretty Girl U.A. 1183
Free I'll Be Creeping/Mr. Morrison Is. 6062
Bread Daylight/The Worm Island 6054
Gnesses of Zurich Please Mr. Sun/Coming Down.. Pl 121
Kinks Shangri-La/This Man We Weeps Eye 17812
Plastic Man/King Keng Eye 17824
Manfred Mann Cock-A-Hoop/New Year's Needing HMV1225
Meve I Can Hear the Grass/Wave The Flag Der. 117
Pretty Things Talkin Bout the Good Times Col. 8353
Defecting Grey/Mr. Evasion Col. 8300
Keith Relf Mr. Zero/Knowing Columbia 7920
Troggs Lover/Come Now Page One 171
Untamed It's Not True/Gimme...Shade Planet 103
Yardbirds Happenings Ten Years/Psyche Daisies Col.
8024

Following are U.S. pressed 45s:
Beach Boys 10 Little Indians/County Fair PS C. 4880
Castle Kings Get Him Frankenstein/Loch Lomond Atl. 210
Cassions Go Rolling Along/Jean Atl. 2158
Easybeats St. Louis/Can't Find Love (H) R.E. 5009
Good Time/Lay Me Down & Die (H) UA 50488
Yellow Balloon/Taste of Rain Col. 444036
Only A Boy/Leave & Hate WE 7151
Left Banke Ivy/Ivy/And Suddenly Smash 2089
Knickerbockers Stick With Me/High On Love Chal. 59332
Rip Chords Karen/Here I Stand Cel. 442687
S. of Knight Willie Jean/Behemoth Dunwich 151
Genna Make You Mine/Sorry 141
Anyway/Anyhow/Anywhere/Anytime D. 31801
Yardbirds Ha Ha Said the Clown/Tinker... Epic-
667 with "I'm Not Talkin" on Disc.
All auction records are MINT. Highest satisfactory
bidders notified only.

WRITE: Dan Huff; 2199 McMullen Rd.
Clearwater, Florida 33519

British Rn'B A SELECTIVE HISTORY

British RnB really began in 1961 & 1962 with people like Chris Barber, Cyril Davies, and Alexis Korner. Most of these acts had little success in selling huge amounts of records, but they brought people back into London's clubs by the thousands. Eventually, younger musicians and school-kids were drawn to these clubs and began to form groups of their own. By 1963, a second generation of groups had started to take over. Long John Baldry, Manfred Mann, The Rolling Stones, The Cheynes, John Mayall's Blues Breakers, Graham Bond Quartet, and Georgie Fame were all well known and had sizeable followings. When the big beat invasion started to dominate the charts, many of these new bands began to vary their sounds a bit combining their basic RnB approach with a distinctively English beat sound. The results were often totally successful. The Yardbirds, Manfred Mann, and the Rolling Stones were just a few of the groups who broke new ground and found the results to be commercially satisfying as well as aesthetically exciting.

Our coverage here does not attempt to span the whole totality of early-sixties British RnB (there were literally hundreds of groups!), but rather to pick out a few bands who we think are particularly interesting and noteworthy. They but barely scratch the surface on various levels of the RnB era. They epitomize the best (and sometimes the worst) excesses of the genre and we have chosen a cross section of units ranging from nationally famous to locally obscure. We have consciously steered away from the 'traditional acts'—Mayall, Korner, etc., and concentrated on the younger bands who (like some of America's best punk bands) made up in raunch for what they lacked in technique.

There are other RnB inspired groups (most notably the Spencer Davis Group and Them) who we will be examining in future TRM articles. Until then, other good reference points include Dave Johnson's articles in Jane #5; Who Put The Bomb's British Invasion issue; and the Columbia Samplers mentioned throughout these pages. Here then is TRM's Selective Guide to British RnB.

THE PRETTY THINGS

The Pretty Things were dubbed "imitation Rolling Stones" when they began to make the rounds of Britain's clubs in late 1963. Not surprising, really, since Pretty's leader Dick Taylor had formed the Rolling Stones a year earlier. But the Prettys took the Stones image and extended it to the limit—their long, mungy hair was ridiculed, and their wild pounding stage sound drove the uninitiated into comatose shock.

When Dick Taylor left the fledgling Stones, he quickly teamed up with lead singer and tamborine/maracas thrasher Phil May. They were soon joined by John Stax (b); Brian Pendelton (rg); and Viv Andrews on drums. This original Viv was soon replaced by the more experienced Viv Prince (ex-Carter Lewis and the Southerners) on skins and the lineup was complete.

Their first single, "Rosalyn", entered the Top 50, astonishing all the critics. The next two went straight into the Top 15 with "Don't Bring Me Down" reaching #10. The Pretty's had arrived, and were a legitimate success. From there, the band continued to make classically outstanding singles, including the legendary "Midnight to Six Man". But by late 1966 the hits had stopped coming, and their vicious RnB sounds were out of vogue. A switch over to a calmer more melodic sound pervaded on their transitional album, Emotions, but this was just a preview of what was to happen when they joined Columbia.

Here the group, helped out by ace producer Norman "Hurricane" Smith, went head over heels into the flower/psychedelic sounds—with the accent on the psychedelic. Incomparable records followed (now their hardest to find), full of harmonies, weird time and chord changes, screeching acid induced lyrics, trance-inducing backward-playing tapes, and much more. Amazingly enough, these few Columbia sides remain today as some of the best material of its type ever recorded and are certainly, (like all the rest of the Pretty's records) worth searching out. ((PS: At no time during their career did the Prettys enjoy success in the U.S., altho a good-sized following does exist. Many U.S. 60's punk groups covered their songs, or based their 'originals' on Prettys tracks, and so much of what the public heard back then really consisted of bastardized Pretty Things. Some of these U.S. cuts were excellent, but the essential items are also the originals.))

From there on, the Pretty Things' history is well known to faithful TRM readers. Two wonderfully inventive albums, SF Sorrow & Parachute, followed by some excellent non-LP singles for British Harvest. After a recording layoff and significant personnel changes, the group returned last year with a rather second-rate album for Warners. Now, with Phil May in control, they have exited Warners and been signed to Swan Song, where promises of huge promotion in their behalf now abound. There's no doubt that the Pretty's have the potential to astound us all—we just hope that they will continue their tradition to make the kind of new, original, & highly stylized records that have made them TRM favorites for over a decade.

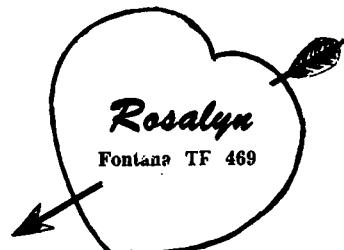
Rosalyn/Big Boss Man	TF 469	Font. 1916	7/64
Don't Bring Me Down/We'll Be Together	TF 504	1941	10/64
Honey I Need/I Can Never Say	TF 537	1508	2/65
Cry To Me/Get A Buzz	TF 585		7/65
Gry To Me/I Can Never Say (Also Issued with Judgement Day as a "B" Side)	TF 647	1518	8/65
Midnight to Six Man/Can't Stand the Pain	TF 688	1540	12/65
Come See Me/L.S.d.	TF 722		4/66
A House in the Country/We Needing You	TF 773		7/66
Progress/Buzz the Jerk	TF 829		12/66
Progress/Come See Me (Also with Judgement Day as the "A" side)	DB 8300		4/67
Children/My Time	DB 8353	Laurie 3458	11/67
Defecting Grey/Mr. Evasion	DB 8494	Rare Eth. 5006	4/68
Talkin' 'Bout the Good Times/Walking Thru My Dreams	TF 1024		11/68
Private Sorrow/Balloon Burning	Har 5016		6/69
Rosalyn/Don't Bring Me Down (Re-Issue)	Har 5031		5/70
The Good Mr. Square/Blues Serge Blues	Har 5037		11/70
October 26/Cold Stone	Warners 16225		5/71
Stone Hearted Mama/Summertime/Circus Mind (Maxi)			1/73
Over the Moon/Havana Bound			

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 JOHN LEE HOOKER
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 & JOHN MAYALL
 ZOOT MONEY
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 12 midnight-6 a.m.
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 AND THE BLUE FLAMES
 CHRIS FARLOWE
 AND THE THUNDERBIRDS
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 THE CHEYNES
 Sunday Evening Session
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THE PRETTY THINGS

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MONDAY, April 13th
THE MIKE COTTON SOUND
THE WHO
THE EMBERS
TUESDAY, April 14th
THE PRETTY THINGS
THE MARK LEEMAN & THE BLUEBOTTLES

'Pretty' drummer with the Who

DRUMMER Viv Prince, who left the Pretty Things a fortnight ago, was this week deputising for the Who's drummer Keith Moon, who is suffering from whooping cough. Prince, who joined the Who on Monday, also played with the Honeycombs on Sunday's "New London Palladium Show," while Honey Lantree was singing. Keith Moon is expected to rejoin the Who at Norwich Federation Club on Monday.

THE PRETTY THINGS new single "City to Me" which was due for release this Friday will not be out until July 2. The group heard the finished record and decided to add some extra voices. They went into the studios last Thursday to record the disc.

PRETTY THINGS new single "City to Me" by S. F. Sorrow
Columbia 08355 @ 5C42008
guitarist Pete Tolson beaten up by skinheads last week on his way home after recording John Peel's Sunday show. Details: the guitarist's face in, squashed his fingers and he had to spend the night in hospital.

THE PRETTY THINGS

THE DOWNLINERS SECT

The Downliner's Sect began their life as the Downliner's Sextet but after losing one member, they decided that The Downliner's Sect sounded better than the Downliner's Quintet. Throughout late '63 and early 1964 the group played numerous gigs and began to garner a huge following. They secured a residency at the Studio 51 Club in Leicester Square.

The Sect then decided to record and release their own record, so an EP "AT Nite in Great Newport Street" (The address of the Studio '51 Club) was born. In actual timing, the Sect had their record out before most of the other RnB bands---the Yardbirds first record was issued in June 1964, and the Pretty Things first wasn't out until July 1964, but the Downliner's Sect had theirs out by February of 1964. This early release gave them a jump on their competitors and they quickly jumped into first place among the new r n b fans. But it didn't last for long---The Rolling Stones popularity was massive, and then the Pretty Things and Yardbirds had national hits and tours, while the Sect's Columbia releases didn't get anywhere.

If the Pretty Things were imitation Rolling Stones, then the Downliner's Sect were imitation Pretty Things. They played a raw, deranged, blues-based set of standards and originals. They recorded flip sides about themselves and their fans. Their first album is the best of the lot, a straightforward thumping cave-like sound. The opening "Hurt By Love" is pure Pretty Things, altho the Pretty's first LP was still a few months away! So altho the Pretty's received the credit and fame, the Sect were one step ahead of them. "One Ugly Child" featured Nicky Hopkins on driving piano, and "Cops and Robbers" was stolen note for note by the Shadows of Knight a few years later.

But the group wasn't getting anywhere. Leader Don Graine (you could always spot him with his hat) had the group do an EP of comedy songs---it was a flop. Then he really went out on a limb and issued a single as well as a whole album of straight country-rock tunes! For England in 1965, this was certainly amazing---unfortunately, it didn't get them any more popular---in fact, it probably lost them their old fans.

Then it was back to basic rock again. The singles took on a more commercial, distinctive flair. "Glendora"/"I'll Find Out" was probably the best---both powerfully melodic rockers, the vocals took a new sinister twist, and the guitar lines became searingly apparent. But even these Troggs-like tracks didn't get them into the charts. The final release was a Gouldman composition, which Graham says was his demo---by this time the Sect had fallen apart so much that nobody much cared what was issued.

A few months later, Don Graine issued a last single under the name "Don Graine's New Downliner's Sect", but the record and ultimately Don Graine were both never heard of again. It's easy to realize that the Downliner's Sect could, and should, have been a major force in British r 'n b. If they had one hit early in their career, they would have made it. But their recorded musical legacy lives on for those who search it out---and it really is worth getting into---anyone interested in early 60's British RnB will find it quite amazing.

Baby What's Wrong/Be A Sect Maniac	DB 7300	6/64
Little Egypt/Sect Appeal (A)Smash 1954	DB 7347	9/64
Find Out Whats Happening/Insecticide	DB 7415	11/64
Wreck of the Old 97/Leader of the Sect	DB 7509	3/65
I Got Mine/Waiting in Heaven Somewhere	DB 7597	6/65
Bad Storm Coming/Lonely & Blue	DB 7712	10/65
All Night Worker/He Was A Square	DB 7817	1/66
Glendora/I'll Find Out	DB 7939	6/66
Cost of Living/Everything I've Got To Give	DB 8008	9/66
I Can't Get Away From You/Roses	Pye 7n17261	3/67

(Last single issued as Don Graine's New Downliners Sect)

At Nite in Great Newport Street: EP: Green Onions; Nursery Rhymes; Shame Shame Shame; Beautiful Deliah RBC 001 2/64
Sing Sick Songs: EP: I Want My Baby Back Again; Leader of The Sect; Midnight Hour; Now She's Dead Col SEG 8438 7/65

The Sect: Col. 33SX1658; Hurt By Love; One Ugly Child; Lonely & Blue; Our Little Rendevous; Guitar Boogie; Too Much Monkey Business; Sect Appeal; Baby What's On Your Mind; Cops and Robbers; Easy Rider; Bloodhound; Bright Lights; I wanna Put A Tiger in Your Tank; Be A Sect Maniac. 12/64
Country Sect: Col. 33SX1739; If I Could Just Go Back; Rocks in My Bed; Ballad of the Hounds; Little Play Soldiers; Hard Travel-
 lin; Wait for the Light To Shine; I Got Mine; Waiting in Heaven; Above & Beyond; Bad Storm Coming; Midnight Special; Wolver-
 ton Mountain. 8/65.

The Rock Sect's In: Col. SX 6028; Hang on Sloopy; Fortune Teller; Hey hey hey hey; Everything I've Got To Give; Outside; I'm Hooked on You; Coming Home Baby; Why Don't You Smile Now; Dont Lie To Me; May the Bird of Paradise Fly Up Your Nose; He Was a Square; I'm Looking For a Woman; Rock Sect's In Again; Brand New Cadillac. 4/66.

"Little Egypt" on Col. Sampler Scene '65 SX 1729; "Baby Whats Wrong" on Col. Sampler On the Scene SX 1662; "Glendora" on Col. Sampler GO SX 6062; "Baby What's Wrong" on Col. Sampler EP SEG 8413.

Dear Bessie:

I'm sending you this pix of the DOWNLINERS SECT, hoping that you will print it in the next issue of TL.

The Downliners Sect is a fab British Rhythm and Blues group---really great! Although the Sect isn't too well known in America yet, it is quite popular in England. Their version of LITTLE EGYPT did well on the charts, and so will their new release, I know. After all, they've got Sect Appeal!

I welcome any inquiries about the Sect and will do my best to answer all questions concerning them. Thanks so much from a Sect Maniac!

Miss Sloane McCartney, President, Downliners Sect Appreciation Society, American Section
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THE SHOTGUN EXPRESS

The Mark Leeman Five in mid-'66 with replacement Roger Peacock.

THE CHEYNES

The Cheynes were one rnb group that had the potential to break nationally like The Yardbirds, but somehow it never happened. As early as late 1962 Peter Bardens was leading a group, (often called simply The Peter Bardens Trio), and making a name for himself. By mid 1963, after various personnel changes, the Cheynes jelled around Peter Hollis; Mick Fleetwood (d); Peter Bardens (o); Roger Peacock (v); and Phil Sawyer (g).

Their first record was a cover of the Isley Brothers "Respectable" backed with a Peter Hollis original. "Respectable" was as tight and energetic as could be imagined, and quite commercial. At this point in their recording career, the sound was a bit more pop than rnb, but quite distinctive. By the time their third and final release was issued in early 1965, the direction was harder and baser. It's interesting to note that the "B" side of this final single ("Stop Running Around") was a nice ballad penned by Bill Wyman.

The Cheynes had everything going for them---a good label, excellent personnel and sound, and the most important rnb management company behind them. But by mid-65 the Cheynes called it quits, with Peter Bardens heading off to form an instrumental group called The Peter B's (also known as Peter B's Looners). For this group Bardens recruited Mike Parker (g) (from the Interns); Dave Ambrose (b) (from the Cheynes and Tony Colton); and Mick Fleetwood (d) (from the Cheynes and the Bo Street Runners). Peter Green was also with them for awhile, and he plays a powerfully vicious guitar solo that cracks throughout the one Peter B's single "Jodrell Blues"; it was probably here that the first ideas for Fleetwood Mac were tossed about.

Cheynes

Respectable/It's Gonna Happen To You	Col. DB 7153	12/63
Goin' Down the River/Cheyne-Re-La	DB 7368	10/64
Down and Out/Stop Running Around	DB 7464	2/65

The Peter B's

If You Wanna Be Happy/Jodrell Blues	DB 7862	3/66
-------------------------------------	---------	------

"Respectable" also appeared on: Col Sampler On the Scene.

ROD STEWART

STEAMPACKET & THE SHOTGUN EXPRESS

Throughout most of 1962 & 1963 Long John Baldry and the Hoochie Coochie Men were headliners in numerous London RnB clubs. Long John got most of the publicity and recorded numerous singles and albums (one released here on Ascot 16022). Eventually, this group developed into the Steampacket, which was led by Long John Baldry, Julie Driscoll, Brian Auger, and Ro Stewart---a veritable supergroup of the era. Stewart describes them as "a white soul band, doing stuff like 'Knock on Wood' and 'Midnight Hour'..." Unfortunately, they didn't release any records at the time, but an album of tapes recorded in late 1965 was released last year on Giorgio Gomelsky's BYG series.

Meanwhile, Stewart was putting out singles under his own name, but without much commercial success. By mid-'66, a new supergroup was formed. Beryl Marsden, a good wailing singer, Rod Stewart, and most of Peter B's Looners formed a new group called the Shotgun Express. It was a variation on the old Steampacket idea, but at least this time the group recorded. The "A" sides were overproduced (strings etc) tracks with too commercial leaning, while the flips were instrumentals. By mid '67, the group had split with only Stewart reaching any measure of success. Bardens, after a stint with them, formed Village, and then went solo. He is still slogging around Britain with a group called Camel.

Steampacket: Rock Generation Series Vol 6: BYG 529.706 (Note: Stewart also sang on record w/ Jimmy Powell & the Dimensions in early '64.)

Rod Stewart Solo: (Pre- 1968)

Good Morning Little Schoolgirl/I'm Gonna Move to the Outskirts of Town	Press 9722(A)	F 11996 11/64
Day Will Come/Why Does It Go On	(E) Col. DB 7766	11/65
Shake/I Just Got Some	(E) Col. DB 7892	3/66

Shotgun Express

I Could Feel the Whole World Turn Round/Curtains	Uptown 747(A)	(E) Col. DB 8025	10/66
Funny, Neither Could I/Indian Thing		(E) Col. DB 8178	4/67

Expressway to your Heart ((Possible Release))

THE MARK LEEMAN FIVE

The Mark Leeman 5 were a group of musicians who knocked live audiences dead, but couldn't get it across on record. Perhaps, it was because they were a little more "progressive" than most of the other rnb bands of the era. Their first two 45's were A&R by Manfred Mann (The whole group) and produced by Ken Pitt. They have a brooding, moody feel with piano, rather than guitar, carrying the soles. In June 1965, leader Mark Leeman died and was replaced by Roger Peacock from the Cheynes. The third single (and first with Roger Peacock) was produced by Denny Cordell, and was an attempt to copy the successful Moody Blues sound. Their final record was probably their best, especially Roger Peacock's "B" side which drove on with rasy frantic intensity, a tremendous guitar break, and a powerful melody. The members of the group, after Mark Leeman died, centered upon Dave Hyde (b); Roger Peacock (v); Thomas Parker (o); Alan Roskams (lg); & Brian 'Blinky' Davison (d).

Portland Town/Gotta Get Myself Together	(E) DB 7452	1/65	Forbidden Fruit/Going to Bluesville	(E) DB 7812	1/66
Blow My Blues Away/On the Horizon	(E) DB 7648	7/65	Follow Me/Gather Up The Pieces	(E) DB 7955	7/66

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*** THE PETER B's ***

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The Peter B's with Peter's Green & Bardens, 1st & 2nd from left respectively.



● ROD---new group

Steam Packet
Rod wants a name!

ROD Stewart, Beryl Marsden and Peter B's Looners have formed a new group to replace Rod's Steam Packet---and want Disc and Music Echo readers to write in with suggestions for a name.

The reader whose name is used will receive an invitation from Rod to see the show and meet the artists when they do a ballroom tour, dates to be finalised, on May 1.



The original Mark Leeman Five, early '65, w/ Mark Leeman 2nd from right.

The Pretty Things, (con't from page 33)

EP's:

The Pretty Things: Don't Bring Me Down; Big Boss Man; Rosalyn; We'll Be Together.
Rainin in My Heart: Rainin in My Heart; London Town; Sittin All Alone; Get A Buzz.
On Film: Midnight to Six; Can't Stand the Pain; L.S.d.; Me Needing You.

Font. TE 17434
 Font. TE 17442
 Font. TE 17472

12/64.
 8/65.
 1/66.

LP's:

Pretty Things: TL 5239-UK: Roadrunner; Judgement Day; 13 Chester Street; Big City; Unknown Blues; Honey I Need; The Moon is Rising; Pretty Thing; Mama Keep your Big Mouth Shut; Oh Baby Doll; She's Fine, She's Mine; Don't Lie to Me.
Pretty Things: SRF 67544-US: first 8 cuts as listed above, plus: Rosalyn; I Can Never Say; Don't Bring me Down; We'll Be Together.

Get The Picture: TL 5280-UK: You don't Believe Me; Buzz the Jerk; Get the Picture; Can't Stand the Pain; Rainin in My Heart; We'll Play House; You'll Never Do It Babe; I had a Dream; I want Your Love; London Town; Cry To Me; Gonna Find a Substitute.
Emotions: TL & STL 5425-UK: Death of a Socialite; Children; The Sun; There Will Never be Another Day; House of Ten; Out in the Night; One Long Glance; Growing in My Mind; Photographer; Bright lights of the City; Tripping; My Time. (This album was later re-issued with a slightly different cover on a budget series as Font. 13140.)

S.F. Sorrow: Rare Earth 506-US; & SCX 6306-UK: SF Sorrow is Born; Bracelets; She Says Good Morning; Private Sorrow; Balloon Burning; Death; Baron Saturday; Journey; I See You; Well of Destiny; Trust; Old Man Going; Loneliest Person.

Parachute: Rare Earth 515-US; & SHVL 774-UK: Scene One; Good Mr. Square; She was Tall, She Was High; In the Square; The Letter; Rain; Miss Fay Regrets; Cries from the Midnight Circus; Grass; Sickie Clowns; She's a Lover; Whats the Use; Parachute.
Freeway Madness: WB 2680(US); WB K 46190(UK): Love is Good; Havana Bound; Peter; Rip Off Train; Over The Moon; Religions Dead; Country Road; All Night Sailor; Onion Soup; Another Bowl.

Notes: The first UK Pretty's LP (5239) was re-issued on the budget UK label Wing (WL 1167) in 1965. Viv Prince left the group in late 1965, and the last single he played on was "Midnight to Six Man". Viv later put out a solo instrumental single (DB 7960), and formed a group called VAMP (Viv Prince, Andy Clark, Mick Hutchinson, & Pete Sears) who issued one UK single (ATL 584213-9/68) before splitting up into various other bands. Viv then joined a group called Kate (viv Prince; Chris Gilbeau; Kratch Garabedian; Ken Markham; & Alan Painter) for their final UK CBS 45 (CBS 4123-3/69). Since then, Viv has done numerous sessions, and jammed on live gigs, but has not joined a steady band. Dick Taylor left to join Hawkwind, but only wound up producing their first album (UAS 5519-US). Viv also was the drummer for Denny Laine's Incredible String Band after leaving the Pretty Things. Phil May produced the first record by the Moquettes back in 1964 on Fontana, the Pretty's own song "Get The Picture". Many countries have been issuing Greatest Hits over the last decade, as well as numerous 45's and EP's over the years. Altho many compilations and releases have different contents, all foreign released material was also released in some form in Britain or the U.S. the different mixes abound. Many live tapes exist, which do include much unrecorded Pretty's material. In late 1969, the Pretties recorded a commercial for an English Oil Company, the National Benzole Petrol Advertisement, which may have been pressed onto disc. Numerous Pretties cover versions also were recorded, especially in USA.

GARRY FARR & THE T-BONES

Gary Farr & The "T" Bones have gained some notorelty because Lee Jackson and Keith Emerson played with the band for some time. However, despite popular conjecture that Emerson & Jackson played on the T Bones records, they had actually left the band by the time the group had a recording contract. Throughout the T-Bones recording years, the band consisted mainly of Gary Farr; Andy McKechnie; Winston Weatherill (also spelled Weatherall); Stuart Parks; & Brian Walkey. Ricky Farr and Brian Davison were also in the group for spans during 64-65. They were produced by Giorgio Gomelsky and he paid so much attention to his premier band, the Yardbirds, that on their French EP, the cover of the T-Bones record has a picture of the early Yardbirds, instead of the T Bones!!!

How Many More Times/I'm A Lover Not A Fighter (as the T-Bones) Col. DB 7401 11/64
Wont You Give Him One More Chance/Hamishes Express Relief (as T-Bones) Col. DB 7489 2/65
Give it All She's Got/Don't Stop and Stare (as Gary Farr & T Bones) Epic 9831 & DB 7608 6/65
EP's: **Dem Bones, Dem T-Bones:** Get the Money; Indeed I Do; I'm Luisiana Red; Jumpback. Col. Seg 8414 5/65.
The T-Bones: I'm Luisiana Red; Indeed I Do; Wont You Give Him One More Chance; I'm A Lover, Not A Fighter. 1965.. French Riveria 231-075.

Numerous of the Above tracks were re-issued on G. Gomelsky's BYG Rock Generation Series.

The Bo-Street Runners won the 1964 "Ready Steady Win" contest and were promptly given \$2,500 and a recording contract with Decca. Unfortunately the group was not fully ready for the big time and inconsequential records and numerous personnel changes followed swiftly. By the time the group got to be any good, their reputation was zilch. They reached the Top 50 once or twice and "Baby Never Say Goodbye" was a big European hit, but that was about it.
Bo Street Runner/Tell Me Decca 11986 11/64
Tell Me What You're Gonna Do/And I Do Just What I Want Col. DB 7488 3/65
Baby Never Say Goodbye/Get out of My Way Col. DB 7640 7/65
Drive My Car/So Very Woman Col. DB 7901 4/66
 Mick Fleetwood later went on to form Fleetwood Mac, after being a member of the the Bo Street Runners for a short time. Pictured (l-r) are: Gary Thomas; Dave Cameron; Mick Fleetwood; John Dominic; & Tim Hinkley.

THE OTHERS



If looks are anything to go by, The Others could have become superstars. The appeared briefly on the scene in late 1964, and issued only one record, Bo Diddley's "Oh Yeah!". After meeting at Hampton Grammar School, The Others got together to record this lone bastion of UK RnB-Punk Rock which rivals the Shadows of Knight version, (and was recorded a few years earlier.) Led by guitarist Peter Hammerton, the group eventually split up because they couldn't afford new equipment.

Oh Yeah!/I'm Taking Her Home 10/64 Fontana 501 UK & Font. 1944 US

Both Mark Leeman & Gary Farr and the 'T' Bones appear on the BYG Rock Generation Series (live & studio cuts); and Farr and the '66 T-Bones (often studio people) back up Chris Barbers 45 "If I Had A Ticket" (CBS 202394).

Yardbirds
BRIMIZINS!
SWITZERLAND!
 SEE YOU IN SEPTEMBER
GET A LOAD OF
T-BONES!
CRAWDADDY
NIGHTS
 Wednesday—
 "STAR" CROYDON
T-BONES!
 Saturday—
 "STAR" CROYDON
AUTHENTICS!
 Sunday—
 RICHMOND A.A. GROUNDS
T-BONES



AUCTION: ALL MINT. UK except where noted.

Arnold Corns
Aven Corner
Graham Bend Organ.
Birds
Bluesology
Blossom Tees
Band Of Angels
Brumbeats
Bonne Day Band
Beasttalkers
Chrynes
Cherkees
Casuals
Crestion
Downliners Sect
Eyes (e.p.)
Easybeats (DJ)
Free (M-)
Functums
Farinas (V.RARE)
Grapefruit
Mary Hopkin (PS)
Hawkind
Hitters
Harmony Grass
Jethro Tull
Jay & Jaymakers
Jordan Jackson
Kinks (US-COB)
Kippington Lodge
Denny Laine
Leven & Hawks (M-)
Mave (e.p.)
Masterminds (M-)
Mecklingbirds (DJ)
Mersey Beats (e.p.)
Zest Money
Untamed (DJ)
Nice (V.RARE)
The Nice
Peets (M-)
Paraneunes (RARE)
Pink Floyd (RARE)
Pretty Things (M-)
Tommy Quickly/Ren
Roughs
Rocking Vickers
T. Rivers/Castaways
Small Faces
M. Sheridan/Nightriders
Searchers
Them (V. RARE)
Treggs
Uglys
Untamed
WHO
Keith West
Graham Boney
Easybeats
Family
Four Pennies (VG+)
Herd
Green
Pink Floyd
Kinks (WOL)
Grapefruit
Harmony Grass
Please enclose IRC with all bids.
WRITE: Bill Allerton; 7 Caldervale Rd/London SW 4, ENGLAND.

AUCTION
Paul McCartney Family Way (Sndtrk.) Lon. 8200 Fair
Beatles Sgt. PEPPER Cap. MAS2653 M Fair
The Amazing Clarion 601 Poor
Songs, Pigs, Stories VJ 1092 Poor
THE ALL VJ Pre-202 Good
Ed Rudy dec. #11 Good
Christmas Album (official Apple comp) G
Yesterday & Today BURCHER COV in VG
Regal Zonophone 1002 (first Brit. LP) VG
Yardbirds Live Epic 30615 VG
Bruce Johnston Surfin Round the World Col CS885 M
Int'l. Submarine Band Safe at Home LHM 12001 G
Country Joe & Fish (ep) HAS Baby
Flamin' Groovies (ep) SNAKERS Snazz 2371 G
WRITE: Michael Wright, 216 States St.
San Francisco, Ca. 94114

AUCTION/SET SALE/WANTED: The following records are all MINT unless otherwise noted. Some are cut outs w. cut out HOLBS, but NO cut corners. Min. Bid \$5 on LPS.

Serpent Power Vanguard VRS 9252
Don & the Goodtimes Where The Action Is WDS 679
Freddie Cannon Action WBS Stereo 6122/poor pressing
Lord Sitar Psychodelicament Votrs Ducrest St.
Standells Dirty Water Tower 5027 mono
Standells Sometimes Good Guys... Tower Stereo
Gun Gun Sight Epic BW 26551 VG
Twink Think Pink Sire SS 97022 St.
McCoy's You Make Me Feel So Good MLP 213
Jan & Dean Meet Batman Liberty Stereo 71
Zoot Money Big Roll and Live at Klooka mono Epic
The Fireballs Campology Dot DLP 3709 (slt. smear)
The Arrows Cycle-Delic Sounds Tower DT 5094
Springfield Rifle same Burdette 5169 Stereo
Early Chicago (great anthology w. rare Dunwich 1c.
Shadows of Knight, Maude, Del Vets etc.) Happy Tiger
Outsiders Time Won't Let Me Capitol T 2001
Simon Dupree & Big Sound Without Reservations (with
Shulman Bros. of Gentle Giant) Good LP Tower St.
Jimmy Gilmer & Fireballs Sugar Shack Dot DLP 25545
Bobby Fuller Four I Fought the Law Mustang 901
Paul Revere & Raiders In The Beginning Garden 7004
Hearns & Flowers New in the Time For Capitol 2762
The Tornados Bustan Surfboards Josie 4005
Marley-A New Group (West Coast Pop Art Band) Forward St.
Blau Brummels 166 Warners cover wear VG/VG-
Catalinas Fun, Fun RIKM 1006 (hard to find studio
surf with St. Johnston, Leon Russell etc.)
Dave Clark 5 w. Ed Rudy Radio Pulsebeat #5 U.S. Tour
The Uniques Uniquely Yours Paula 2190 //MB \$15
John Fred Happening Now Paula 2194 (easily one
of the best punkrock LPs-hard to find)
P.J. Proby And His Playboys Paula 2191
Dickie Goodman Somewhere (1st & best) Liberty 3406
sam D.G.-My Son The Joke Comet LP 69 (yes, the
sam D.G.-Hilarious LP of bawdy songs-great covl)

SET SALE:
Paul Evans Sings The Fabulous Teens Guaranteed 1000 \$74
Montage same Laurie \$4.75
Geronimo Black Uni 73132 (great Mothers spinoff) DJ \$4.25
Sagittarius Present Tense Columbia CS 9644 SS

45s for auction:
Larry Marks L.A. Breakdown A&M 1536 bb
Golden Earring Back Home Dwarf 2000 PS VG
Mick Ronson/Dana Gillespie-promo e.p. with 2 tracks of each
Hendrix Band Of Gypies Steeping Stone/Isabella DJ
Tony Joe White High Sheriff/Country Girl (non LP) Monument
Honeycombs I Can't Stop/I'll Cry Tomorrow Inter-
Pic Sleeve phon 7713 non LP
Fuzzy Bunnies Strength To Carry On-Decca 32420 DJ
(B side prod. Ellie Greenwich)

WANTED:
Records/tapes of ANY ads featuring FLO & Eddie.
Cowbills-foreign language version of "We Can Fly"
Any rock related Christmas singles/LPS.
Cosmet label budget sampler with 4 Rascals cuts
and LARGE cover photo of Rascals (must be Mint)
Terry Black (arc label Canada) LP, also THE HAUNTED
LP-Canada also.

WRITE: Crescenzo Capoco, Jr., Contane Ltd.
201 Ave. J; B'klyn N.Y. 11230

AUCTION/WANTED:
Sean Benniwell Henniwell Music Mach. WE ce M
Cousin Bruce Meets Mother Goose 5Star ce M
Leatherstocker Minds Brian Penn... Star
Sagittarius Blue Mark 2 Tegghe 1002 M
Bonics (2 copies mono/St.) Penn Arts St. 024 Fair
Sonny J Kramer I'll Keep You Satisfied Imp. M-
Den & Goodtimes Greatest Hits Burdette 3000 G
Herd Looking Thru You Vot. 579 ce M
Kinks Controversy Rep. 6197 ce M
Status Quo Messages From Cadet Concept M
Dewey Martin/Medicine Ball Uni 73008 ce M
Searchers Bumble Bee Kapp 3412 Fine
Golden Earring Near Heat Mercury 20914 Fine
S. of Knight Eight Miles High Atlantic DJ G-
Kinks Featuring Shaka Super K ce M
W. Fentana/Mindbenders Face To Face Rep. 6228 ce SS
Easybeats Game Of Love Pen. ce SS
Easybeats Falling Off The Edge UA 67 M
Easybeats Friday On My Mind UA68 ce SS
Dave Dee, Dozy etc. Night of Fear/Disturbance UK Deran 109 G
Billy J Kramer All Be Dances/Neon City Imp. DJM-
Lefte Banke Ivy Ivy/And Suddenly Smash 2089 Fine
Move Fire Brigade/Walk. Water A&M 914 Fine
Sonics Lovelights/Head Backwards Herden 808 Fr.
S. of Knight Shake/Out To You Under Team 520 Good
Wailers Road Runner/Blank B side Gold.Great Fr.
Don/Goodtimes You Were A Child/Hate to Hate Jer. Fr.
Charbustlers She's the One/Through Your Fing... ut. Fl.
Herd Our Fair Tale/Loving to Die Fent. ce Fl.
Beach Boys Tears in Morning/About Time Rep. 957 DJ M
Easybeats St. Louis/Can't Find Love R.E. 5009 Mint
Cheir It's Cold Outside/Going Home Rou. 4738 M
Montanas You've Got To Be Loved/Diff. of Op. Ind. M
Beau Brummels Good Time Music/Sad Little Girl Awt. 24 Fr.
Mystic Number Natl. Bank Good Time Music/A Spell Brass 21
WANTED: (Good)
anything by Marcus Hook Reli Band/Rumbles Ltd., Can-
adian Wackers material;
Blue Things-"Orange Rootgrr" 45 RCA
Hudson "If You Really Need Me"-Rocket Records
WRITE: Tom Sorrells; 2730 Felix St., ST. Joseph,
Missouri 64501

SET SALE:
Alan Brown same Verve St:SS/COH \$4
Idle Race Birthday Party Lib St: SS \$2
Herd Looking Thru You Font. St:SS/COH \$3
Traffic/S. Davis Mulberry Bush SHD. UA St:M \$2
Easybeats Falling Off UA St:SS \$3
Paul Jones Friday Cap. M:SS \$3
Duncan Browne Give Me... Immed St:SS/H \$3
Chris Farlowe Print It (w/Jagger/Jas. St:SS/H \$4
Thas Then (UK) Decca M:SS \$4
Trooge Wild Thing Font M:G \$2
Pete Best Best of Savage M:SS \$3
Moptops (Schoolboys) Beatie Mania Palace M:G \$3
Shadows Know!!! ATL M:M \$3
Millennium Begin Col St:SS/H \$3
Mint Tatoo same Dot St:SS \$2
Autosavage same RCA St:SS/H \$3
Jeff. Airplane Bathing at Baxter RCA S:VG \$2
Ronettes same Colpix M:SS \$5
V.A.: Disco Teen: Columbia record Club G \$4
(with Yardbirds; Dylan; Byrds; DC 5 etc)
V.A.: Musical Xmas Gifts LP St:PS \$5
(Yardbirds; DC 5 etc plus 1966 Epic/Okeh illus.
catalogue.)
NOTE: Due to limited quantities, please do not
send payment in advance. Let us know which records
you want, and I'll notify successful purchasers
of the amount due. Notify us as soon as possible.
WRITE: Richard Riegel; 3558 Edwards Road;
Cincinnati, Ohio; 45208.

AUCTION
Beatles She Loves You/I'll Get You Swan PS VG
w/Don't Drop out on label 4512
Beatles The Beatles MGM E4215 VL VG
Beatles Near the Be, Tell All VJ Pro202 Fine
Beatles Yesterday & Today G+ BUTCHER COVER
(notes: sleeve split 16" total top & bottom
edges, but front is care peeled & 95% perfect)
WRITE: Kevin Walsh; 104 DuBois St., San Rafael
Cal. 94901

AUCTION
George Harrison Wonderwall Music Apple St.
3350 VG+
Yesterday & Today BUTCHER COVER G+
Bob Dylan ..Grawl Out Your Window CBS
112151 P
Bob Dylan I Want You/Too Much Blues (Live
w. the Band in Liverpool '66) P+
WRITE: Mitch Kapor; 89 Horse St., Watertown, Ma.
02172

AUCTION:
Generalis I Know What I Like/same Charisma N
Raspberries Rostay/same Cap. N
Charlatans Shadow Knows/32-20 w/ Dan Hicks MB:\$15.
Trooge Strange Heroes/same Bell 426 N
Blake Ash Abroad/old Fairgrounds Merc.
Any Dolls Anytime at All/She's So Nice
NY Dolls Take You Back/Sweet William Merc.
My Bellas Personality Crisis/same
Les Reed Trash/same PS
Rick Springfield How Do You Think It Feels/same RCA
Dave Edmunds Born to Be w/You/Pick An Col
L.L. Speed Press Saddy On/County Downlin MB \$10.
The Hill Sylvia/4th Annual Immediate 5016
Rice Beach/ist Dav/Jack/Aerial Immed. MB \$5
Trevor Burton Fight Pow.../same Epic MB \$5
Remains Diddy Wah Diddy/same Red Plastic w/
Promo Sleeve MB \$10.
Lynsey De Paul Want Somebody.../Se Good Man
J. King Hooked/I Don't want to be Gay Parr.
Billy Joel Tomorrow is Today/Everybody Loves
Family 0906 MB \$3.
Micky Dolenz Buddy Holly Tribute/Old Shes Young Romar
Goodin Brothers Hangin On/Multiple Heartaches MB\$10.
Bakersfield International 1002
West Coast Art/Experimental Band 1906/Shifting Sands
Repulse 0552 MB \$15.
Sal Valentino Friends & Lovers/same MB 7289 MB\$5.
Vagabonds Sunny Summer/Deside the Sea Atco
Sweet Lonely Out There/On My Way RE 20th Cent
Also have hundreds of promo & reg. 45's from the last
years on all labels: A&M; Atlantic; Capitol; Shelter;
Harvest; Island; Polygram; Bell; Vertigo; UK; Track;
Rocket; UA; Cymatics; Discreet; EMI; etc. Send
wants with price.
All following are Italian Imports: \$5 Minimum Bid.
Beatles Want To Hold Your Hand/PS I Love You Parli.
All You Need/Baby You're A PS Parli PS
Ballad Of John/Old Brown PS Apple
Byrds Easy Rider/Want Born to Follow PS CBS
Band Cripple Creek/Broke old Dixie PS Cap.
Led Zeppelin Whole Lotta Love/Living Loving PS ATL
Shocking Blue Yemas/Hot Sand PS Joker
WRITE: Marc Tandler; 4712 Atlantic Avenue; Atlantic
City; New Jersey; 08401.

AUCTION
\$5 Minimum Bid on all LPS.
Del Shannon Sings Hank Williams M M
Ellie Greenwich Goodbye, Stranger USAS ST SS
Warren Zevon Wanted, I'm 24/56 ST, SS
Kim Fowley Good Clean Fun Tap. ST SS
Kim Fowley Outragious Tap. 12463 ST SS
Ellie Greenwich Let It Be Written Verve
St. SS
13th Floor/Elevators Psychodelic Sounds of St M
Idle Race Birthday Party Lib-76038 ST SS
George Fane Det Army Imp-12331 ST, SS
Bobby Vee Meets the Crickets LPF3228
M M
WRITE: John C. Woolworth; 84 Union St.,
Lancaster, Penna. 17603

AUCTION: All records are UK pressings except where noted (A) for U.S., (F) for French. All discs are new or mint unless stated otherwise. Auction will close one month after receipt of this issue with WINNING BIDS ONLY being notified. I will pay air mail costs. Send wants lists of UK records. From a stock of thousands, I can supply most 60s beat records and also current English chart stuff.

Jeff Beck Love Is Blue/I've Been Drinking Col.8359
Wellast Gypsies (Then splinter grps. produced by Mim Fowley) Gloria's Dream/Secret Police Island 3007
Pete Best 4 Ganna Knock On Your Door Decca 11929
Big 3 Cavern Street/By the Way Decca 11889
Birds No God Without You Baby/How It Be Decca
(B side is Ron Wood comp.-label slightly damaged)
Bluesology (MB\$10) Mr. Prantic (written/sung Elton John) DJ Fontana TF 668
Bo & Peep Young Love/Rise and Fall of Brighton Surf (very rare, features Olham,Stones,Fowley) Decca DJ G
Marc Bolan (pre T.Rex) 3rd Degree/San Francisco DJ VG MB\$10
Graham Bond Organ. Wade In Water/Tammy Col. DB 7471
Benzo Dog Band Mr. Apollo/Ready Made's Libert 15201
C.W. of Arthur Brown Devil's Grip/Give Him a Flower (prod. P. Townshend/Lambert) Track 604008
Traver Burton Fight For My Country/Janie Wiz.103
Chris Curtis (Searchers) Aggravation/Have I Done...Pye.132
Les Curtis/All Stars What About Me/Get Eyes on You Dec.DJ
Miki Dallan ('65 solo) I Care About You/Give You Love DJ VG
Dave Davies (MB\$10) Lincoln County/No Life PS Pye15296
" " Lincoln County/No Life PYE 7N 17514
" " Hold My Hand/Creeping Jean PS (F) MB\$10
Spencer Davis Strong Love/This Hammer Prod. 267457
Dennisons (classic '63 Liverpool) Be My Girl/Little Latin Lulu (slight WL) Decca 11591 G
Escorts (MB\$5) Dicky Miss Lizzy/All I Want Is You Fontana
" " I Don't Want To Go On Without You/Don't Forget...Foi
Fairies Don't Think Twice...Any Time At All COH VG //DJ
Chris Farlowe/Thunderbirds Buzz with Fuzz/You're the One
" " The Pool/Treat Her Good (prod E. Burdon) Imm.01
" " My Way Of Giving/You're So Good (prod.Jagger) G Co.
Dean Ford and Gaylords (became Marmalade) Twenty Miles DJ G
Fournost A Little Loving/Waitin For You Parlophone 5128
" " Hello Little Girl (Mac-Len '63 comp) Parlo.5056
The Gods (pre Uriah Heep) Hey Bulldog Col. DB 8544 DJ
Goldie/Gingerbreads That's Why I Love You/Skip (prod. Shel Talmy) Decca 12126
Chick Graham & Coasters (early Liverpool) A Little You/
Dance Baby/Dance CBS 7739 DJ
Peter Green Heavy Heart/Now Way Out Reprise 27012
Mellons (w. Mason/Capaldi,Groves) MB\$5 Daydreaming of You/Shades of Blue Piccadilly 35213
Peter Seller & Hollies After the Fox/Wat 11552
Humble Pie Natural Born Boogie/Wreck Job Immed. VG
Honeybus Do I Figure In Your Life(orig.) Derram VG
I Can't Let Maggie Go/Tender Are Ashes Derram
John's Children (MB\$10) Desdemona/Thomas A. Becket (has Picture Sleeve with Bolan)
Axe Kefford Stand For Your Love/Gravy Booby Atl.
Kinks (\$10 MB) Long Tall Sally/Took My Baby (A) Cameo345
" " French pressing V. Pye/COH
" (Picture sleeve-\$5 MB) Drivin/Mindless Child Pye
" same record as above but without sleeve
" Plastic Man/King Kong Pye 17724
Koobas You'd Better Make Up Your Mind DJ Pye17087
Billy J Kramer Town Of Tuxley ToyMaker Reaction
Denny Laine Say You Don't Mind/Ask People Derram 122
Lulu & Lovers Surprise/Suprise/ Satisfied Eur.Decca
Manfred Mann If You Gotta Go Go Now/Stay HMV
George Martin Orchestra Yesterday/Another Earl Parlo.
Merseys So Sad About U (Townshend)/pr. E. Lambert Fon.
Mighty Avengers So Much In Love (Jagger, Richard & Bones)
Time They Say (prod. Oldham) Decca 11962 Good
Mindbenders I Want Her, She Wants Me (R.Argent) Fontana
The Letter/New Day, Age (prod Gouldman)
Zoot Money Big Roll Band Big Time Operator Columbia G
Moody Blues Time Is On My Side/Don't Want To Go..Decca
Move (MB\$3) I Can Hear the Grass/Weave the Flag WL der.
" " Wild Tiger Woman/Omnibus Regal 2 3012
" " Blackberry Way/Something Regal 2 3015
" " Brontosauras/Lightning Regal 2. 3026
Nice America/Diamond Hard Apples Immediate 068
Peter B's If U Wanna Be Happy Col. DB 7862 VG
Pink Floyd MB\$3 Arnold Layne/Candy...Col DB 8516
" " One Of These Days/Pearless (Ital.) PS
" " Free Four/Gold's In The Harvest Ital PS
" " Money/Any Color You Like Ital. PS
Robert Plant (RARE solo '67) Our Song/Laughin, CBS 656
Reg Presley Down To You Marianne/My Little Girl CBS
Pretty Things MB\$3 Don't Bring Me Down Fontana
" " Rosalyn/Boss Man TF 469
" " Cry To Me/Get A Buzz TF 585
" " Midnight To Six Man TF 647
" " House in Country (daves) TF 722
Viv Prince (MB\$5) Light on Charge Brigade VG Col.7960
P.J. Proby Hold Me/Tip Of My Fingers Decca VG
Searchers (Live at Star club) Sweet Nothings PhilBF 1274
Shadows Rise and Fall of Flingal Bunt ED 7261 VG
Mike Sheridan/Nightriders Tell Me What 'Cha Gonna Do/
No Other Guy Columbia DB 7141
Mike Sheridan's Lot Don't Turn Your Back On Me/Stop.
Look and Listen Col. DB 7798 DJ
She Trinity Have I Sinned/Wild Flower Co. DB7943 DJ
Shotgun Express (MB\$5) I Could Feel the Whole World
Round (early Rod Stewart etc.)/Curtains Col.DB8025
Small Faces MB\$3 Sha Laa La Le Le/Grow Becca 12208
" " Whatcha Gonna Do Bout It/What's... 12470
" " All Or Nothing/Understanding 12470
" " I Can't Make It/Passing 12455
" " Patterns/2 to D Decca F 12619
Sound's Incorporated My Little Red Book Col. DB 7676 DJ
" " Hall of Mountain King Col. DB 7545
Cat Stevens I Love My Dog/Portobello (Fowley) Derram
Rod Stewart (painfully rare solo protest from '65)
The Day Will Come/Why Does It Go Col.DB 7766 MB\$10
St. Louis Union Girl/Respect Decca
Crispian St. Peters Changes/My Little Brown Eyes Decca
Swingin Blue Jeans Nippy Hippy Shake/What Go HMV POP
" " You're No Good/Don't You Worry "
Then (MB\$3-their first) Don't Start Crying Now Decca
" " same as above European copy.
" " (diff.LP) Call My Name/Bring Em On In Decca
" " Richard Cory/Don't You Know Decca
" " MB \$7.50 Gloria/Friday's Child Major Minor
" " (ULTRA RARE) MB\$10 The Story Of Them MM 513
" " same as above in VG condition.

Treks Any Way You Want Me/6-6-5- Page One POP 010
Twice As Much S1: in On A Pence/prod Oldham Imm. 033
Uglys Wake Up My Mind/Ugly Blues Pye 15858
A Good Idea/A Quiet Explosion DJ VG Pye 027
Undertakers (w. Jackie Lomax) MB \$10 Everybody Loves A
" " Lover/Mashed Potatoes VG P's 15543
" " MB \$10 Just A Little Bit/Stupidity Pye
Vashti Some Things Just Stick/Want...Alone (Oldham) DJ
Gary Walker & Rain Come In You'll Get Pneumonia
" (Vanda Young)/Francis Phillips BF 1740
Carl Wayne Maybe God's Got Something/Rosanna RCA 2032
Keith West (MB \$3) Excerpts From Teenage Opera Parlo.
Who MB\$3 My Generation/Shout & Shimmy Brunswick
" " Substitute/Instant Party Rea
" " Substitute/Waltz For A Pig Reaction
" " I'm A Boy/In The City Reaction
" " Pictures of Lily/Doctor Doctor Track
" " MB \$5 Under My Thumb/Last Time Track 604006
Yardbirds MB\$3 Heart Full of Soul/Stealed (lbd.am) Col.
Zombies MB\$3 Is This The Dream/Don't Go Away Decca
" " Indication/How We Were Before Decca
" " I Love You/My I Feel Inside Decca
" " MB\$5 She's Comin Home/Must Move (A) PS
" " MB\$4 (art sleeve) Imagine/The Swan/Con. Dutch
Dave Davies MB\$3 Sussanah/Call Alive/Funny Pye
Stones (PS) (FR) MB\$5 Star Star/Heartbreaker RS 19108
VG Animals I'm Crying/Take It Easy Columbia DB 7354
" " I'm Alive/You Know He Did Parlophone R 5287
" " Just One Look/Keep Off That Friend " 5104
Fifth Avenue (2nd immediate 45-arr conducted Jimmy Faige,
" " B side he wrote 'ool) Bells Of Rhythme/Like Anyone Would
" " /Do I /

Jeff Beck I've Been Drinking/Morning Dew/Greensleeves
" " RAK RR 4
Rolling Stones (color PS) MB\$5 Paint It Black/Long White

On the following LPs, bids of \$3 or less cannot be consid.
Covered. Where there are both mono & stereo copies available,
please bid on the mono copy in case the stereo is sold.All
albums are MINT, UK, Pressings. Small "m"= MONO.

Animals Animal Tracks Col.1708 m
Cliff Bennett/Rebel Rousers Drivin You Wild Regal 1039
Joe Brown/Bruffers Live Piccadilly m VG
DC 5 A Session With The Die Salute You Fontana (ST)
Colosseum Those About Die Salute You Fontana (ST)
Dave Dee, Dozy etc. Fontana 5350 m
" " If Music Be Food Of Love Fontana 5388 m
" " Legend Of STL (St.) Fontana 13063

Spencer Davis Group Second Album Font.5295 m Fine
" " Every Little Bit... Wing1165 m
Donavan What's Been Did...Hill Mid Pye 18117 m G
Easybeats Good Friday (re-sh) Hallmark609 St.
" " Vigil UA Spil 1193 Stereo
" " Friends Polydor 2482010 Stereo

Freddie & Dreamers Col. 1577
Giles,Giles & Fripp (pre-Crimson) Decca 1022 m & St.
Grease Band Harvest SHVL 790 Stereo
Hollies (rare 1st LP) Stay With The Star. 1220 m VG
Idle Race Birthday Party Liberty LBL 83132E m
Johnny Kidd/Pirates Shakin All Over (Best Of) Starline
" (first LP) Pye Golden Guinea 357 m VG /St.
Kinks Kink Size (Japanese orange see-thru plastic) has
" " lyrics on jacket back and 14 tracks. St. G
" (MB \$25) The Kinks Black Album m (Best of)
Kinks reish of 1st LP w. different cover Hallmark St.
Koobas Koobas Columbia SX 6271 m & St.
Manfred Mann Five Faces Of HMV CLP 1731 m

As Is Fontana 5377 m & St.
Soul Of A Man (all instrumentals) HMV m
What A Mann Fontana SPL 13003 Stereo
Mann Made Hits ('64-'66) HMV m ('65)
Zoot Money Big Roll Band Columbia 1731 m

Live At Klook's Klook Col. 6075 m
Moody Blues (1st LP) Magnificent Moodies Decca m VG
Pretty Things first LP Wing WL 1167 m
" " Emotions Fontana 13140 Stereo
" " Emotions Fontana TL 5425 m
Alan Price Price On His Head Decca LK 4907 m
Rockin Berries Life Is Just A Bowl Of Berries ('65)
" " Picadilly NPL 38022 Mono

Searchers Sugar and Spice ('63) Pye NPL 18089 VG
" (re-ish w diff. cover) Marble Arch 704
Sandie Shaw first LP Sandie. PYE NPL 18089
Them (rare-bids start \$15) Them Again Decca LK 4751 m
" " World Of Decca SPA 86 Stereo

Tornadoes World Of Decca 253 Stereo
Troggs Best Of Vol. 2 Page One 007 m
Walker Brothers The Immortal Countour 6870 Stereo
The Who The Ox (all Entwistle's who comps) Track St.
Various (w Yardbirds "Stroll On") Blow Up Sndtrk. MGM m
Yardbirds Columbia m The Yardbirds

Begin Here Decca LK 4679 m VG
Various MB \$20 The House That Track Built Track
6130 165 Stereo (includes such rarities as John's
Children,studio Who Young Man Blues etc.)
Various Happy To Be A Part Immediate sampler
with Small Faces,Nice,Clapton,Page etc.) Stereo
Various Rave (w. Easybeats,Portunes,S. Davis) UA m
Various MB \$12 Package Tour (w/ Undertakers,Tommy
Quickly,Cyril Davis,Remo 4 etc.) Pye 0268 m Fine
Various (MB \$15) Liverpool Today-Live At The Cavern
Ember 5028 m (Richmond Rg,Micheal Allen etc.)

Various Rock Generation (1st UK R&B festival
in Birmingham '64 w. Spencer Davis R&B Co.
Hoochie Coochie Men,Soony Boy-Yardbirds etc.)
The Who My Generation (contains 5 unreleased in U.S.,
Diff Cover too) Brunswick 8618 m VG

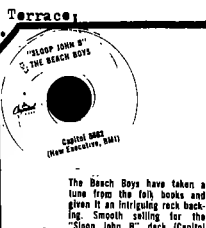
WRITE: Dan Zampelli, 25 Inverness Terrace,
London W42, England.

SET PRICED SALE:
(Minimum order \$3):
Man Be Good To Yourself VG \$2
Man Revelation UK VG \$3
Stooges EKS 74051 VG \$2
Whits Shakin(Clinton)/Spuffol etc G \$3
Two Virgins Lennon/One Nude Cov. VG \$4
Herd Lookin Thru You Mint \$4
Hello People PHS 600/265 VG \$1.50
Byrds Younger Than Yesterday M.M. \$1.50
Early LA, Byrds Crosby etc VG \$4
Wedding Album (John & Yko)/LP only \$1.50
Where's Jack Soundtrack w/M.Hopkin \$3
Gena Ravan They Love Me VG \$2
Byrds Turn Turn MyFair \$1
" " 5th Dimension Fair \$1
Rolling Stones Let It Bleed Fair \$1
(includes poster & fan club notice)
Velvet Underground White Light DJ fair \$1
Doors Waiting For The Sun Fair 75e
Kia Fowley Outrageous G. \$1
Lovin Spoonful Whats Up G \$1
Pellini Satirycoon Mint \$6; Fair \$4.
(Sndtrk by Nina Rota)
Nilson Remember/Letter M 50e
Nilson Remember/Lottery M 50e
Nilson Spaceman/ame M 50e
Nilson Lullaby/As Time M 75e
Nilson SF from "The Point" Fair \$1
Nilson Me and My Arrow/Are You VG 75e
Faith Dreamy-eyed Lady/Freedom VG PS 50e
David Blue Outlaw Man/Same VG 50e
Ches Hodge (Apple) Goodbye/Contact Love \$1
Marty Hopkin Knock Knock/International \$1
Kinks Colluloid Heroes/Short vers. M 50e
Jethro Tull Locomotive (mono/bleeped)/Wind VG 75e
Joan Baez Poor Wayfaring Stranger/Let it Be M 50e
Lovin' Spoonful Summer in the City/Same DJ/PS/85e
Bonnie Koloc We Are Ships/Burgundy Wine M 50e
Bob Dylan George Jackson (acoustic)/Same VG 50e
Bob Dylan George Jackson (acoustic)/Same (big ba \$1.
Mott One of the Boys/Same M 50e
Mott Rose/Ronalochoe Boogie G 75e
Seamon & Marijke Son of America/Veg. Stew M 75e
Canned Heat Rockin/I Don't Care What You M 50e
Rory Music Virginia Plain/Same VG 50e
Bonnie Raitt Too Long at the Fair/Under the M 50e
Rita Coolidge My Crew/Feve VG 50e
Rita Coolidge My Crew/Feve Stereo and PS \$1
Commander Cody & LCA Same Wated Diesels PS M 50e
Euphoria You Must Forget/Same R G 40e
Marjoe Low and Behold/Hoe-Bus PS M 75e
Jeff, Airplane Milk Train/John Silver PS 50e
Move Do Ya/Columbia Love VG 50e
Martin Mull Ventriquoist Love/Lavin,Above M 50e
Traffic Rock & Roll Stev Part 1/Harill M 40e
Derek and the Dominoes Layla/Same (short) M 40e
Alice Cooper Deperado/Under My Wheels M 50e
Byrds Full Circle/Same VG 50e
Byrds Americas Great National Pastime/Same VG 50e
Donovan Poor Cow/Jennifer Juniper G-Fair 50e
Merry Claton Oh No, Not My Baby/Suspicious Minds M50e
Gene Vincent Sunshine/Geeze M 50e
Exuma Monkerberry Moon Delight/Same M 50e
2,2,2,Hill It Ain't No Use/Same M 50e
Osibisa-Ana-bo/Wango Wango M 40e
T.Rex Metal Guru/Same M 40e
Fleetwood Mac Sentimental Lady/Sunny Side M 40e
It's A Beautiful Day Do You Remember/Same M 40e
David Crosby Music in Love/Same M 40e
Delaney & Bonnie Where There's A Will/Same M 40e
Bee Gees Jumbo/Singer Sang His Song G 40e
Paul Stookey Wedding Song/Give a Damm M 40e
Nitty Gritty D.B. Some of Shelley's Blues/Same 40e
Judy Sill Jesus Was a Cross Maker/Same VG 50e
Suesanbury Break Up/Freedom M 40e
Christopher Milk Hey Heavy Weight EP VG \$1.50
Wings Helen Wheels/Country Dreamer \$1.
Wings G Moon/Hill M 50e
Wings Live and Let Die/Lae Around
Jon Mitchell You Turn Me On/Same VG 40e
Mark Farmer Down in the Valley/I Got News M \$2.
Mick Ronson Slaughter on 10th Ave./Growing Up M \$1.50
" " and I'm Fine/Dana Gillespie 2cuts (EP w/PS)
Jimmy Carl Black Raps Abt. Geronimo/Black PS VG \$2.50
Humble Pie 30 Days in the Hole/Same G 40e
Humble Pie Black Coffee/Say No More
John Entwistle My Size/I Believe in Everything G50e
Terry Reid Super Lungs/Same VG 50e
Emit Rhodes Fresh as a Daisy/You Take theDark G 50e
F. Zappa Magic Fingers/Same VG \$1.
F. Zappa Tears Begun to Fall/Same \$1.
Legendary Stardust Cowboy Paralyzed/Who's Knocking
" " M 75e
Roy Wood's Wizard Park Incident/Carlberg VG 75e
Nash & Crosby Immigration Man/Same VG 40e
Mandrake Memorial Something in the Air/Musical Man
" " VG 40e
Dave Clark Five I Knew It All the Time/
" " That's What I Said Fair 50e
DC 5 In Your Heart/Chaquita Fair 50e
Elephants Memory Liberation Special/Wadness PS VG 75e
Bada Krishna Temple Govinda/Govinda Jai Jai PS \$2.
Ravi Shankar Jai Bangla EP PS \$2.
Lon & Derrick van Eaton Sweet Music/Song of PS VG \$1.
F. Zappa Will You Go/Tell Me... VG \$1.
Emit Rhodes Tame the Lion/Same DJ \$1 & lyrics VG 50e
Stones Tumbling Dice/Sweet Blk... tongue al \$1.

OTHER
Magazine articles on rock people (Bowie,Stones,
Mott, Reed, Kinks,etc.) and film stars too.
Inquire or list names of loved ones.
Posters for Bangla Deah single and album,
both posters for \$3.00

WRITE: Larry Sailer 6322 Timberlane Dr.,
Independence, Ohio 44131

AUCTION
IMPORTS



The Beach Boys have taken a
tune from the full album and
given it an intriguing rock back-
ground. Smooth selling for the
"Stop John R. deck (copy)

The following 45 RPM records and LPs will be sold to the highest bidder. Bidding closes 3 weeks after this magazine is issued. Winning bidders only will be notified. Send bids to:

HOT Cakes PO BOX 1361 BURBANK, CALIF. 91507

AUCTION

Jeff Barry-UA50529-Where It's At/Much Too Young-M
Beatles-UK Polydor-orange-Ry Bonnie/The Saints-w/T. Sheridan-VG
-UK Polydor-orange-Why/Cry for a Shadow-w/T. Sheridan-VG
Belfast Gypsies-Loma 2051-Gloria's Dream/Secret Police-DJ-VG
Cilla Black-Cap. 5258-It's For You/Lennon-McCartney/He Won't
Ask Me-VG+
David Bowie-London 20079-The Laughing Gnome/same-DJ-M
Byrds-Colum. 44230-Lady Friend/Old John Robertson-DJ-M
J. J. Cale-Lib. 55840-It's a Go-Go Place(written by Leon Russell)/
Dick Tracy-DJ-M (prod. by Leon Russell)
Christopher Milk promo EP-UA SP 66-Hey, Heavyweight/Basket Case/
Broken Heart/Just a Cop-M (w/hard cover)
Cream-Canadian Polydor-Wrapping Paper/Catsquirrel-M
Crossfires (Turtles)-Token 112-One Potato two Potatoes/That'll Be
the Day-VG-
Bob Dylan-Colum. 43389-From A Buick 6/Positively 4th Street-M
Kyes of Blue-UK Deras-Up and Down/Heart Trouble-DJ-VG+
Marianne Faithfull-UK Decca-Sister Morphine/Something Better-N
("A" side written by Jagger/Richard, Both sides prod. by Jagger)
Free-A & M1276-My Brother Jake/same-DJ-N
Ellie Greenwich-UA 50151-I Want You to Be My Baby/Goodnight,
Goodnight-DJ-VG+
The Gun-Epic 10415-Race with the Devil/Sunshine-DJ-M-
-Epic10595-Long Hair Wildman/Drown Yourself in the River-
DJ-M
All Hassan-Philles 103-Chopsticks/Malaguena-VG
Jimi Hendrix-Reprise 1044-Doily Dagger/same(Long and short versions)
DJ-N
Holy Modal Rounders-Metro. 2 3-Boobs A Lot/Love Is the Closest
Thing-DJ-N
Icky & the Stooges-Colum. 45 77-Search and Destroy/same-DJ-N
Bobby Jameson-Penthouse 503-otta Find My Roogalator(arr. by
F. Zappa)/Lowdown Funky Blues-M-
Left Banke-Smash 2119-Desiree/I've Got Something on My Mind
(w/ pic sl)-N (hol)
Left Banke-Smash 2089-Ivy, Ivy/And Suddenly-VG+ DJ
Masked Marauders-Deity 870-Cow Pie/I Can't Get No Nookie(Dylan
and Rolling Stones take-offs)-N
MC5-Elektra 45648-Kick Out the Jams/Motor City Is Burning-M-
Mothers of Invention-Verve 10513-Big Leg Emma/Why Don't You Do
Me Right-DJ-VG+
Nashville Teens-London 9712-Google Eye/T. N. T.-VG+
Handy Newman-Reprise 1102-Sail Away/Political Science-DJ-N
Pink Floyd-Ses Emily Play/Scarecrow-DJ-M-
Pinkerton's Assort Colours-Parrot 9820-Mirror, Mirror/She
Don't Care-DJ-M-
P. J. Proby-Lib. 55806-That Means A Lot(Lennon-McCartney)/Let
the Water Run-Down-DJ-VG+
Procol Harum-A & M promo EP-Honburg/Pilgrim's Progress/Magualene/
A Salty Dog-DJ-M
Python Lee Jackson-GNF 449-In a Broken Dream/Doin Fine (Rod
Stewart is vocalist)-N
Sugie Quatro-Rak 4512-Brain Confusion/Rolling Stone-DJ-N
Searchers-Merc. 72390-Just Like Me/I Can Tell-M
Seeds-GNF 364-You're Pushing Too Hard/Out of the Question(their
first!)-VG+
Soft Machine-Probe 452-Why Are We Sleeping/Joy of a Toy-VG
Spooky Tooth-A & M 1110-Feelin' Bad/I've Had Enough Heartaches-N
Spring-UA 50907-Good Time/Sweet Mountain-N (written & prod. by
Brian Wilson)
Sweet-20th Cent. 2035-It's L iely Out There/I'm on My Way-DJ-N
T. Rex-Blue Thumb 212-Bye the Light of a Magical Moon/Find a
Little Wood-DJ-M-
Wigwam-Verve Fore. 5114-Call Me on Your Telephone/Wishful
Thinker(both prod. by Kim Fowley)-DJ-M
"Great Shakes" Shake-Out EP-Colum.-DC 5-Catch Us If You Can/
Yardbirds-My Girl Sloopy/Simon & Garfunkel-Groovy thing Goin'/
Christy Minstrels-(w/ pic sl)-M

FOLLOWING ARE LPs

Chocolate Watch Band-Tower 5096-No Way Out-M- (ST)
Spencer Davis Group(w/Steve Winwood)-UK Fontana-The Second
Album-N
Barry Goldberg Blues Band(incl. Harvey Mandel and Charlie
Kusselwhite)-Epic 28199-Blowing My Mind-VG+ (his 1st)
Ellie Greenwich-UA 6648-Composed Produces & Sings-N (sealed, ST)
Hondells-Merc. 20940-Go Little Honda-M
Hotlives-Cap. 587-Thinks: School Stinks-N (sealed, ST)
Idle Race-Lib. 7603-The Birthday Party-N (sealed, ST)
Billy J. Kramer & the Dakotas-Imperial 9267-Little Children-M
(their 1st, incl. 3 Lennon-McCartney cuts)
Kontage-Laurie2049-Montage(prod. by Michael Brown)-M (ST)
R. Chords(Melcher, Johnston, Usher, and Wilson songs)-Colum.
2151-Hey Little Cobra-VG+
Sonics-Etiquette 27-Boom-M (original, ST)
Wailers-Etiquette 1-Live at the Castle-N (sealed)
" " " 22-Wailers & Company-N (sealed)
" " " 23-Wailers Everywhere-M (ST)
" " " 26-Out of Our Tree-N (sealed, ST)

#01
CALL 22 HOT Cakes PO BOX 1361 BURBANK, CALIF. 91507

IMPORTANT: Would those of you who placed bids in my TRM #5 auction and had them returned (or anyone else for that matter), please rebid. Upon returning from some travels, I was horrified to learn that some fifty pieces of my mail had been mistakenly "killed" by the Post Office and returned to their respective senders. Thus I'm asking that the closing date on my last auction be extended to coincide with this issue's. My apologies for the inconvenience and confusion. Thank you.

Captain Beefheart-Moonchild--A&M 818 (N)DJ
Checkmates Ltd.--Love is All I Have to Give--A&M 1039 (N)CO
Ronnettes--You Came, You Saw, You Conquered--A&M 1040 (N)CO
Move--Brontasaurus/same--A&M 1197 (N)DJ
Dick Lord--Like Ringo--Atco 6331 (N)DJ WOL
Who--Substitute--Atco 6409 (N)
Cream--Anyone for Tennis--Atco 6575 (N)
Vegetables--I Still Love You--Autumn 15 (N)
Viceroy--Dartell Stomp--Bole 743 (N)
Stumps--My Generation--Boyd 159 (N) good Who cover
Kinks--Long Tall Sally--Cameo 345 (N)DJ
Pegey Bee--I Go To Sleep--Capitol 5488 (M) R. Davies tune
Beach Boys--Darlin'--Capitol 2068 (M)PS
Warty Balin--You Made Me Fall--Challenge 9146 (N)DJ
Brad Berwick & Bugs--I'm Better Than the Beatles--Clinton 1012 (VG)
Surfer Girls--Draggin' Wagon--Columbia 43001 (N)
Bob Dylan--Positively 4th Street--Columbia 43889 (VG+) Canadian press
Bruce & Terry--Come Love--Columbia 43479 (N) DJ
Paul Revere & Raiders--Good Thing--Columbia 43907 (M)PS
Byrds--Have You Seen Her Face--Columbia 44157 (N)PS
Bruins--Nobody But You--Comet 2167 (M)DJ
Clefs of Lavender Hill--It Won't Be Long--Date 1533 (N) Beatles cover
Rolling Stones--She's a Rainbow--Decca 22706 (VG)PS French press
Sonny Curtis--A Beale I Want to Be--Dimension 1024 (N)DJ
Carole King--He's a Bad Boy--Dimension 1009 (N)DJ
Del-Vetts--Last Time Around--Dunwich 125 (M)
Shadows of Knight--Someone Like Me--Dunwich 167 (N)DJ
Dave Clark Five--Because--Epic 9704 (M)-PS
Yardbirds--Happening Ten Years Ago--Epic 10094 (M)
Yardbirds--Ha Ha Said the Clown--Epic 10204 (M)
Hollies--King Midas in Reverse--Epic 10234 (N)PS
Moose--A Public Execution--Fraternity 956 (N)
Hard--Paradise Lost--Fontana 1610 (N)DJ
Paris Sisters--Let Me Be the One--Gremark 12 (M)
Small Faces--The Universal--Immediate 5009 (M)
Barons--Wild Inside--Imperial 66057 (N)DJ Specter tune
Hollies--I'm Alive--Imperial 66119 (N)
Disciples of Shaftsbury--My Cup is Full--IA 109 (N)DJ
Bubble Puppy--Days of Our Time--IA 136 (N)DJ
Pretty Things--Talkin' About the Good Times--Laurie 3458 (VG)
Jerry Norell & Beach Girls--What is Surfin' All About--Legend 124(N)PS
Dakotas--The Cruel Surf--Liberty 55618 (N)DJ
Jan & Dean--Drag City--Liberty 55641 (N) Canadian press
Jan & Dean--The New Girl in School--Liberty 55923 (N)DJ
Kim Fowley--Mr. Responsibility--Living Legend 721 (M)WOL
Applejacks--Like Dreamers Do--London 981 (N)DJ
Beatles--Cry for a Shadow--MGM 13227 (M)
Murry Kellum--I Dreamed I Was a Beatle--M.O.C. 658 (N)
Hondells--My Buddy Sent--Mercury 72366 (N)PS
Manfred Mann--My Name is Jack--Mercury 72882 (N)DJ PS
Music Machine--The Eagle Never Hurts the Fly--Original Sound 75 (VG)
Music Machine--Hey Joe--Original Sound 82 (N) DJ PS
Sir Douglas Quintet--Blue Norther--Pacemaker 260 (M)
Florence Devroe--We're Not Old Enough--Phi-Dan 5000 (M)DJ
George McCannoon, III--Seven Million People--Phi-Dan 5007 (N)DJ
All Hassan--Malaguena--Philles 103 (N)DJ
Small Faces--Hey Girl--Press 5007 (N)DJ
Choir--No One Here to Play With--Roulette 4760 (VG)CO WOL
Left Banke--Ivy, Ivy--Smash 2089 (N)CO
Left Banke--Dark is the Bark/same--Smash 2165 (N)DJ
Wanderers--Higher Education--T.R.C. 2067 (VG) great Texas punk
Carole King--A Road to Nowhere--Tomorrow 7502 (N)DJ
Chocolate Watch Band--Are You Gonna Be There--Tower 373 (VG+)DJ WOL
Barbara Dane--I'm on My Way--Trey 3012 (N)DJ
Suzy Dickerson--Our Song--Trey 3004 (N)DJ
Isley Bros.--Surf and Shout--United Artists 638 (N)DJ
Mothers of Invention--Who are the Brain Police?--Verve 10458 (N)DJ
Shindogs--Who Do You Think You Are--Viva 601 (M) rare
Beau Brummels--Are You Happy?--Warner Bros. 7204 (N)DJ
John's Children--Smashed! Blocked!--White Whale 239 (N)
Turtles--You Showed Me--White Whale 292 (M)PS

LPs LPs LPs LPs LPs LPs LPs LPs LPs LPs
Huey "Plano" Smith--Twass the Night Before Christmas--Ace 1027 (N)
Syndicate of Sound--Little Girl--Bell 6001 (VG)CO
Beach Boys, Super Stocks etc.--Shut Down--Capitol 1918 (M-)
Bruce Johnston--Surfin' 'Round the World--Columbia 2057 (N)DJ
Millennium--Begin--Columbia 9663 (N)CO
Scottsville Squirrel Barkers--Bluegrass Favorites--Crown 5346 (M)
Chris Hillman--one extremely rare record!
Tony Orlando--Bless You--Epic 611 (N)
Troggs--Wild Thing--Fontana 27556 (M-)
Wayne Fontana--Wayne One--Fontana 5351 (M) UK press
Seeds--Future--GNP 2038 (N)CO
Newbeats--Run Baby Run--Hickory 128 (M-)-CO

Neal Ford & Fanatics--Hickory 141 (VG+) Fever Tree
Kitchen Cinq--Everything But--LHI 12000 (N)CO
Gary Lewis--Paint Me a Picture--Liberty 7487 (N)CO
Jan & Dean--Folk 'n Roll--Liberty 7431 (N)
Jan & Dean--Fillet of Soul--Liberty 7441 (N)
Idle Race--Birthday Party--Liberty 7603 (N)
Ronny & Daytonas--Sandy--Mala 4002 (N)
Tom & Jerry--Surfin' Hootenanny--Mercury 20842 (N)
Hondells--Mercury 20982 (N)
Crystals--Twist Uptown--Philles 4000 (N)
Simon & Garfunkel--Pickwick 3059 (VG) their Tom & Jerry material
pulled off market upon release - rare!
GT0's--Permanent Damage--Straight 1059 (N)
Tandells--Try It--Tower 5098 (N)CO
Cascades--Rhythm of the Rain--Valiant 405 (N)
John's Children--Orgasm--White Whale 7128 (VG+)

CONTACT: Craig Moerer, P.O. Box 13247, Portland, Oregon 97213

AUCTION: (Minimums as noted)

Beatles Alnt She Sweet Atco-169 M VG MB\$15
" w. Ed Rudy Fulshert Doc #2 WL VG MB\$8
" w. Ed Rudy
Dave Clark Five w. Rudy R.P.#5 (cov.torn) VG MB\$10
Ronnets Presenting the Fabulous PHILP 4006 VG MB\$20
Sagittarius Blug Carls Tog.1002 SS MB\$5
Raindrops (w. Greenwich-Barry)-libl. on cov. M MB\$7
Beach Boys Silly Sails Brother St.9001 SS MB\$7
Beach Boys Friends Cap. St.2895 SS MB\$7
Manfred Mann Up the Junction SR.61159 ST.SS MB\$7
John's Children Orgasm White Whale DJ WW7128 M MB\$8
Dimension Dolls(C.King,Cookies,Eva)-LIP6001 VG MB\$20
Music Machine Turn On The Orig.Snd.LPS8875 SS MB\$8
Chocolate Watchband One Step Beyond Tow.5153 SS MB\$8
Silly Surfers Sounds of the Merc.20977 VG MB\$5
V.A. Hot Rod Rally (lots Usher-Christian) T1997 VG \$7MB
Kinks Long Tall Sally/Something To Me Cameo 308 DJ WL M
Beach Boys Good Vibrations C.5676 PS M MB\$5 (MB on 308\$15)
Jan & Arnie Jennie Lee Arwin 108 VG MB \$3
Beatles Please Mr. Postman HE Cap.2121 M MB\$20
Swans Bay With the Beatles Hair Cameo 302 WL VGMBS\$5
John & Paul People Say/Walkin' Tip 1021 DJ M MB\$4
Seniors Boss Hoss/Hustler Etiquette 16 (5x1b1.tr.)MB\$3
Bonniwell Music Machine Astrologically Inc. WB PS M "
R.Shepherd & Flock She's a Grabber (gd.punk) PS M MB\$3
The Van Dyke Parks #9/Do What You Wanta MGM DJ M MB\$3
Blues Magoos People Had No Faces/So I'm Wrong Verve/DJ
Springwell It's For You (Mac-Len) Par.359 M MB\$3
Mothers of Invention Who Are Brain Police Verve DJ M MB\$6
Bob Dylan I Want You/You Thumb(live) Col.43683 M MB\$5
Pretty Things Don't Bring Me Down/Together Font. VG MB\$4

WRITE: Dan Charny, Box 7785, Pgh., Pa. 15215

AUCTION/WANTED:

Chris Farlowe From Here To Here RCA 41 Fl.
Mordin & York World's Smallest Big Band UK Bell M
Happening Live Capitol Set. 2745
Outsiders Carl Hays UK RDA 8239
Carly Wayne Kansas City/Boys (p.Star Line)066 G
Beatles It's For You (Mac-Len) Cap.5258 G
Cilla Black Lincoln County/No Life Pye Mint
Dave Davies Hold My Hand/Creeping Jean Pye M
Mickey Finn Night Comes Down/Life (prod. Sh. Tamy) W.A.1048 Gd.
Ivy League My World Fell Down/Young Cam.449 M
Links You Really Got Me Rep. 0306 G
" " Well Respected Man/Shame Rep.420 G
" (bb) Waterloo Sunset/Two Sisters 612 G
" (bb) Victoria/Brainwashed Rep.863 Fine
20th Cent. Man/Skin.. RCA Mint
" Supersonic Rocket/My Name UK RCA M
Peggy Lee (WL) I Go To Sleep(R.Davies)/Past-Caps VG P
Poets (DJ) New We're Thru/Scam(Prod.Oldham) DJ P
Wiv Price(ex Pretty Thing) Light Of Change Mink
" Minuet for Rings UK Col. 7960 Brg
Rockin Vickers Dandy/Den's Head UK Col.818 G
Strawberry Alarm Clock Good Mern.Starshine/We UNI Fl.
Tudor Minstrels Thems From Family W/Open Air (both
sides composed by McCartney) DJ Lon.1012 Fair
Burt Ward Way Wonder I Love You (Zappa)/Orange Col-
ored Sky(both arr.comd. Zappa) DJ MGM632 M

WANTED:

Kinks: any record with "You Still Want Me"/Do Some-
thing To Me" on it. Also "Village Green"/Walter
45 and Kinks EPs & covers of Davies songs

WRITE: Bob Baisch,684 Middlebrook Blvd.,Middleburg
Heights, Ohio 44130

WRITE: R. Haynes, P.O. Box 3237, N.Ft. Myers, Fla.

ADDENDUM

PHIL SPECTOR:

Numerous countries have issued many Philles 45's many with different "B" sides; picture sleeves; EP's etc. These have all been released in the US, so it would just be repetitive to list them all. One of the more interesting ones, however, was issued in Holland and does bear mentioning here. It's an album titled The Sound of Phil Spector (London 379 264 LDY) (Stereo) and contains the following: Crystals: Uptown; He's a Rebel; Bob B. Sox; Zip a Dee Dee Dah; Crystals: Da Dee Ron Ron; Then He Kissed Me; Darlene Love: A Fine Fine Boy; Ronettes: Be My Baby; Best Part of Breakin' Up; Do I Love You; Walkin' in the Rain; Tina Turner: River Deep; Never Need More than This; Phil Spector: Silent Night. (Pictured on the back of the LP besides Phil and all the above artists are The Teddy Bears; J. Barry & E. Greenwich; Anders & Poncia; Jack Nitzsche; Larry Levine; & B. Mann & C. Weil.)

It seems as if a tape of the legendary Ronettes' "Paradise" has been pressed onto disc in Britain; The record sound is a bit muddy, but still quite listenable. It does not seem to have been a widespread bootleg pressing, but rather a careful hand-written bunch of demos. One side features "Why Don't they Let us Fall in Love" and the other side is "Paradise" (3:37). The label simply says Phil Spector Productions, and the record number is M100a & M100b.

The Barons: (I Just Go) Wild Inside 9/64 Imperial 66057 (writ. by Spector/Anders/Poncia)

Toni Jones: Dear (Here Comes My Baby)/Love is Strange Smash 1814 4/63
(A side written by Phil Spector; the record is arranged by Jack Nitzsche & label credits for production read: Lester Sill & Steve Douglas. However, it sounds unmistakable like Spector '63)

The Dreams: Too Late/Inexperience Smash 1748 4/62
(This wispy girl-group sound is listed as a Sill-Hazelwood production; but judging by the date and the sound; one must list it as strong possibility as another Spector production)

Carol Collins: Dear One/Johnny oh Johnny Dunes 2005 2/61
(No production credits at all on this one; but being that Spector produced most of the rest of Dunes first 10 numbers, this powerful girl-vocal record is almost 100% certified Spector)
(The Toni Jones and Carol Collins records are quite excellent and outstanding; the Dreams record is rather thin and weaker, but it was an obvious copy of the Fleetwoods/Teddy Bears sound)

The Crystals: Do the Screw pts. 1 & 2 Philles 111
(To the right you will see a picture of an unreleased Philles record. Whether it wasn't released because it wasn't good, or because of the risky lyrics isn't known; but it must remain one of the rarest Philles or Philles related items around)

Keely Smith: No One Ever Tells You 7/63 WB/Reprise 20211 (writ. by Spector/Coffin/King)
KYA's Memories of the Cow Palace: Autumn 101: This album was recorded live 9/28/63. This album features cuts by Dee Dee Sharp; Righteous Brothers ("My Babe"); George & Teddie; Dionne Warwick; The Drifters ("On Broadway"); Betty Harris; Bobby Freeman; Jan & Dean ("When the Saints Go Marching In"); The Ronettes ("What'd I Say"); & Freddie Cannon. Besides presenting the earliest and otherwise unreleased recording by the Ronettes and Jan & Dean, the liner notes state: "Much credit for the excellent musical performances must go to guest conductor Phil Spector, who as president of Philles Records is America's most successful young record manufacturer and one of the industry's most talented producers." One can make out Phil on the covers standing in front of the band, playing guitar. One of the greatest moments comes when Jan & Dean lead the band into a guitar solo and Jan (or Dean) says "take it away Phil", and Spector rips off a neat guitar solo. Definitely a classic album.

DIMENSION:

There was a limited second pressing of the Little Eva Album which added "Keep Your Hands off My Baby" while not removing any other tracks.

To complete the Dimension story, what happened was that Nevins & Kirshner formed three labels at just about the same time: Dimension, with its 1000 series; Companion, with its 2000 series; and Motion with its 3000 series. Only one record was issued on Companion (Carole King); and Motion (The Cardigan Brothers). When Little Eva's "Loco Motion" began to become a hit, the Carole King record was switched over to Dimension (keeping its 2000 number); and both Companion and Motion were closed up.

<u>Little Eva</u> :	The Loco Motion/He is the Boy	Dimension 1000	(5971/5972)
<u>Carole King</u> :	Might As Well Rain.../Nobody's Perfect	Companion 2000	(5983/5984)
<u>Cardigan Brothers</u> :	Everybody Loves a Guy.../Say Hello...	Motion 3000	(5985/5986)

JAN & DEAN:

Challenge 9111, "Heart and Soul" was also issued with "Those Words" as a B side.

There was a fourth record on J&D Records: Fan Tan/Leve and Hate J&D 11
(Love and Hate" later turned up as the B side of Jan's WB 45 7151, "Only a Boy")

There were two pressings of J&D 402; the second one having a better mix with the vocal more distinct.

The Angels: I Adore Him/Thank You... Smash 1854 11/63
(A" side only written and produced by Jan Berry.)

BRUCE JOHNSTON:

Janice Rado: I'm Coming Home/This Feeling Edsel 782 10/60

(One of the earliest Johnston artifacts, the A side was co-written by J. Rado & Bruce Johnston; The piano, and arrangement is typical BJ 1960-similar to Ren Holden sound-and the song was also later covered by Mel Carter.)

Mel Carter: I'm Coming Home/Sugar Arwin 23 10/60 (A" side arranged by B. Johnston)

Bob Sled & The Toboggans: Here We Go (The Surfer Boys are Going Skiing)/Sea & Ski Cameo 400
(Written & Sung by Bruce, the "A" side is a decent Beach Boys steal circa '64; and the flip is an instrumental.)

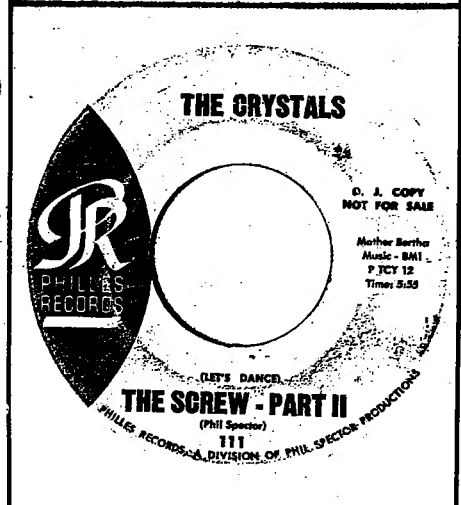
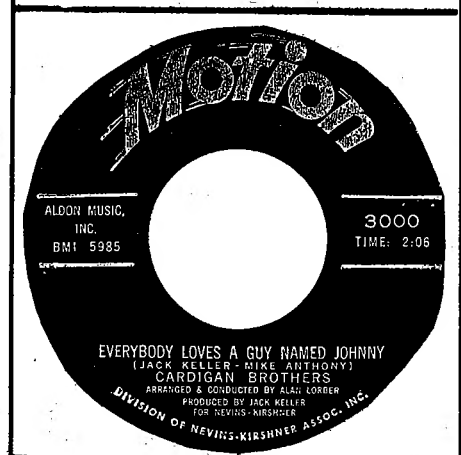
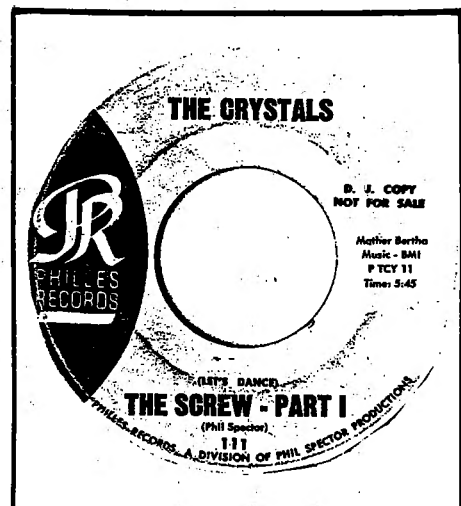
GOULDMAN/10 CC:

Another release has surfaced from the Kasenetz Katz period:

Silver Fleet: Come on Plane (writ. & prod. by Gouldman-Kasenetz-Katz) Uni 55271 1/71

THE BIRDS: (Complete listing for 1st single):

You're on My Mind (Wood)/You Don't Love Me (You Don't Care) (McDaniel) Decca 12031 11/64



VANDA-YOUNG:

"My Old Man's a Groovy Old Man" by Dr. Marigold's Prescription; Fye 17493; 4/68. Written by Vanda-Young.

"Birmingham" by Skanane; Youngblood 622; 1973; Written by Vanda-Young.

"Hard Road" (recorded by Haffy's Whiskey Sour in 1972) was covered by John Miles in 1973; Orange 209.

Thanks to: Richard Nuzum; Al Pavlow; Brian Carl; Kevin Walsh; David Gent; Ed Chapiro; John Overall; Arnold De Reus; Ken Barnes and everybody else for their Addendum help.

BRUCE JOHNSTON
Born: Bruce John-
ston; Chicago, Ill.
1946; 5'10", 160 lbs.
blue eyes, brown hair
guitar; played
show business at 14;
influenced by Four
Freshmen; likes
girls and travelling
dislikes phonies.

DENNIS WILSON
Born: Dennis Carl
Wilson; Los An-
geles; December 2,
1942; 5'11", 160 lbs.
blue eyes, blond
hair; plays
drums; entered
show business at 15;
influenced at
surfing; likes girls
and money; dislikes
loud people and
crammy groups.

AL JARDINE
Born: Alan Jardine;
Lima, Ohio; March
5, 1942; 5'11", 160 lbs.
blue eyes, light
brown hair; plays
clarinet, bass,
guitar; entered
show business at
19; influenced by
Four Freshmen;
likes Hawaii and
walking at night
along the beach; no
specific dislikes.

CARL WILSON
Born: Carl Dean
Wilson; Los An-
geles; December 23,
1946; 5'11", 160 lbs.
blue eyes, light brown
hair; plays guitar,
bass, drums; en-
tered show business
at 14; influenced by
Chuck Berry; likes
girls; dislikes con-
certed people and
phonies.

MIKE LOVE
Born: Michael Lo-
ve; Los Angeles;
March 15, 1943;
5'11", 160 lbs.
blue eyes, blond
hair; plays saxo-
phone; entered
show business at
20; influenced by
Four Freshmen;
likes movies, night
clubs, parties and
dancing; dislikes in-
articulate girls.

IRM's SPECIAL WELCOME TO THE
BEACHBOYS
With a new single tipped for the charts, a hit LP, TV dates and a
a nationwide concert tour—the Beach Boys have arrived—today!

4 extra pages of BB news, features and pictures

FACTS COMMON TO ALL

First public appearance: Long Beach, California.
Biggest break in career: Getting a contract with Capitol records.
TV debut: Local Los Angeles station.
Radio debut: Radio KFVB in Hollywood.
First important public appearance: Ed Sullivan show and our English promotional vid.
Million selling discs: "I Get Around" and "Surf'n' USA."
British hits and highest positions in NME chart: "Surf'n' USA," (28); "I Get Around" (9); "When I Grow Up" (28); "Dance Dance Dance" (23); "California Girls" (28); "Barbara Ann" (4); "Sloop John B" (2); "God Only Knows" (2); "Good Vibrations" (1); "Then I Kissed Her" (5); "Heroes and Villains" (10); "Wild Honey" (20); "Darling" (11); "Do It Again" (2).
Albums: "Surf'n' USA," "Surf'n' Safari," "Surf'n' USA," "Little Deuce Coupe," "Surfer Girl," "Shut Down (Vol. 2)," "All Summer Long," "The Beach Boys," "Christmas Album," "Beach Boys Concert," "The Beach Boys Today," "Summer Days (And Summer Nights!!)," "Beach Boys Party!," "Pet Sounds," "Best Of The Beach Boys," "Best Of The Beach Boys (Vol 2 and 3)," "Friends," "Wild Honey," "Smiley Smile," "WFS," "Beach Boys Concert," "4 By The Beach Boys," "Surf'n' USA," "Fun Fun Fun," "Hits," "God Only Knows."
Origin of stage name: Capitol's Voyle Gilmore thought of it.
Present disc label: Capitol.
Recording manager and musical director: Brian Wilson.
Major awards: Key to the City of the year and record of the year awards in the US.